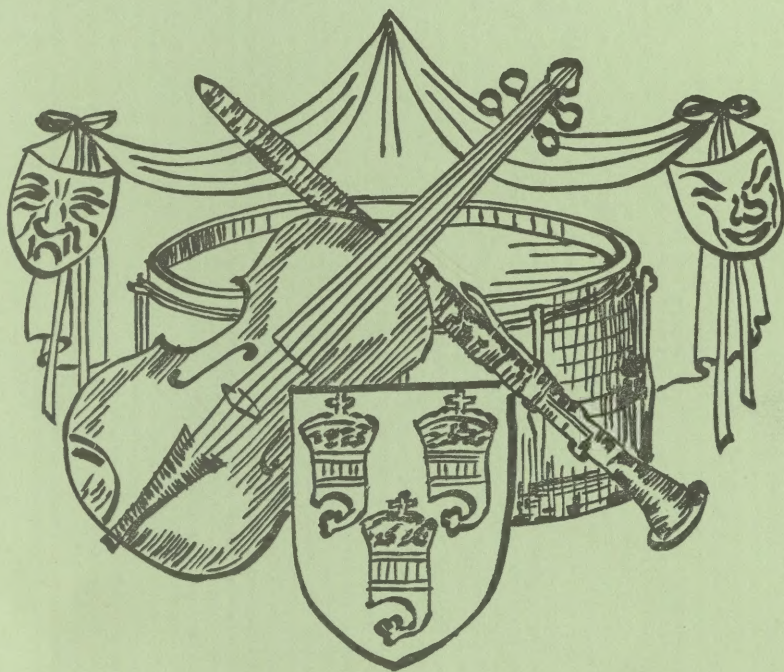


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THE R C M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS AND
FRIENDS OF THE ROYAL COLLEGE OF MUSIC, AND
THE OFFICIAL JOURNAL OF THE RCM UNION

*The Letter killeth, but
the Spirit giveth life*

Volume 81, No. 1 1985

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The President receives an item from the College's Honorary Secretary
for inclusion with the Britten Theatre Foundation Stone

EDITORIAL NOTES

1985 is a remarkable year for musical anniversaries. Not only are there are tercentenaries of the three outstanding men who are being particularly celebrated in the European Music Year, but also a coincidentally large number of anniversaries of other distinguished musicians fall within it, starting on its second day with the 80th birthday of the ever-young Collegian, Sir Michael Tippett.

For the future of the College the year will be a specially significant date, as the start of the 'reign' of Michael Gough Matthews as the new Director. Barbara Boissard has been a very close colleague of his, and contributes an appreciation of his work. We all wish him well in every way.

* * *

There have been many occasions on which appreciation of the ten years' work for the College of Sir David and Lady Willcocks has been wholeheartedly expressed. Readers will be pleased to learn that the College's Patron and President, Her Majesty Queen Elizabeth The Queen Mother, honoured them by attending the farewell dinner which the Council gave in the College on 13 December. David McKenna, the Council's Honorary Secretary, who wrote here about Sir David in 1974, has done so again in appreciative retrospect.

* * *

By studying its reproduced autographed menu card, some careful readers may have deduced that a line had been omitted in the last issue from Adrian Cruft's tribute to Gordon Jacob. The names of (Prof) Leo Quayle, Anthony Spurgin and (Dr) Bernard Stevens* should have been included in its first sentence. Apologies to all concerned.

* * *

Welcome to *The Alternative RCM Magazine*! It flatteringly reproduces the line drawing from our cover, but is not itself a *real* magazine (as our reviewer indicates in this issue), but a very helpful Young Person's Guide to the Intricacies of Student Life at the RCM.

Some of our readers may not know that the Junior Department produces its own *Echo*, on an annual basis. No. 13 announced in Summer 1984 that Mrs Glenda Abramson, who had been its Editor since 1980, can no longer continue because of professional work pressure. It is a very attractive and informative periodical.

Long may they both flourish!

* * *

It is good to know that, after months of closure because of the Library building works, the RCM Museum of Instruments is open again, and that a grant from the Area Museums Service for South Eastern England has enabled the College to publish an illustrated 16-page *Guide to the Collection*. Written by the Curator, Elizabeth Wells, it includes 14 photographs and is the first published survey of the entire collection. Copies are on sale from the Museum at £1.20 (plus 25p inland postage); £1 to present RCM members.

The Bursar's Secretary has done valiant work in selling almost all that remain of the special items produced to mark the College's Centenary. All she now has left are some copies of the *Centenary Record 1883-1983* (£5.00, plus £1.00 postage and packing), the record or cassette of the Service of Thanksgiving in Westminster Abbey (£2.75 plus 50p p. & p.), and some Centenary ties (£8.50 silk, £4.50 polyester, plus 50p p. & p.). She also has copies of the Museum of Instruments Catalogue Part I on European Wind Instruments (£4.00 plus 70p p. & p.), and of Gerald Gifford's cassette of organ works of Samuel Wesley (reviewed in our last issue) which is generously being sold for the benefit of the Appeal at a special price of £5.00 (plus 50p p. & p.).

DIRECTOR'S ADDRESS — 7 January 1985

1985 is European Music Year, the tercentenary of the birth of J. S. Bach, Handel and Domenico Scarlatti, and International Youth Year. It cannot fail, therefore, to be a significant year in the history of the College.

As your new Director it will be my wish to help you all maintain the standards of excellence set by former students during the last one hundred and two years' existence of this College, and to build on the foundations laid by my predecessor, Sir David Willcocks. I was specially fortunate to have been able to work with him for a number of years and, consequently, I am perhaps uniquely qualified to know just how hard he worked on behalf of the College, and what he achieved for all of us here today. For the period of the Centenary celebrations, his experience and eminence as a conductor and choir-trainer were essential elements in the success of the musical events which have brought the College into the limelight during the past three years. Those of us who have learnt to value his judgment and opinions on many other matters will be very glad to know that Sir David has accepted an invitation to remain a member of the College Council.

It is not possible to think about the Appeal without the names of two other Council members coming immediately to mind: Sir Hugh Casson, the distinguished architect and senior partner in the firm responsible for the design of our current building work, and Mr Leopold de Rothschild, who as Chairman of the Appeal Committee made great personal sacrifices to enable us to reach our initial target of £4M. Both have been honoured in the New Year Honours List, and to them and to Dr Harold Watkins Shaw, former Keeper of the Parry Room Library, who is similarly honoured, I would like to offer congratulations on behalf of us all.

Few of you will be unaware of the speedy results achieved since the start of the Appeal. Three years ago not a penny had been raised, yet today we already have a new Dining Room, Students' Common Room and Bar and, with the paint barely dry, a new Library, combining the Lending Library, previously housed in the Wolfson building, with the Reference Library which was accommodated in the Parry Room. As a result of the very strenuous efforts of the Chief Librarian and all her staff, the new Library in the sub-basement of this building will be at your disposal as from today. There will be an official opening by the Secretary of State for Education and Science on 15 January, the Department of Education and Science having contributed £500,000 to the Capital Appeal Fund.

As you will by now certainly know, work has started on the Benjamin Britten Opera Theatre on the site adjacent to this Hall. It is hoped that in eighteen months' time it will be finished so that a gala opening can take place in July 1986. However, we must all be prepared for a great deal of unavoidable noise, disruption and inconvenience, particularly in the early stages of the building work. Everything possible will be done to keep the disturbance to a minimum, but the schedule of work for the contractors is a very tight one, and although noisy work will not be permitted during certain days of important examinations, it would not be feasible further to hinder the process of construction. Every day of restricted operations imposed by the College means extra work at weekends and during the evenings by the contractors, incurring considerable extra expense. Be prepared, therefore, for certain events in this Hall to be disturbed and, if necessary, to be moved to another place or even postponed until building work has finished for the day. There will be weekly meetings between the Bursar and the site manager to try to circumvent as many of these problems as possible. We are, perhaps, fortunate in that only four offices and three teaching rooms will be seriously affected; this will, however, be small comfort to those concerned.

Another important event to be reported today is the appointment of my successor, Mr Ian Horsbrugh, as Vice-Director and Director of Studies. His experience and achievement as a former student, Deputy Warden of the ILEA Music Centre, Chairman of the New Music Sub-Committee of the Arts Council and biographer of Janáček speak for themselves, and will provide valuable additional expertise to that possessed by the other members of the academically-related staff. I am confident that he will soon be as warmly regarded here as he has been elsewhere, and that we shall shortly wonder how we ever managed without him. It is with great pleasure that, on behalf of us all, I welcome Mr Horsbrugh back to the College to this senior administrative post.

The main musical events of the coming term reflect the significance of 1985. The RCM String Ensemble, augmented by wind and brass, and directed by Mr Rodney Friend, with Mr John Forster playing the harpsichord continuo, is re-named the RCM Chamber Players this term. They will give three public concerts at Christie's in January, February and March, and included in the programmes will be the Six Brandenburg Concertos of J. S. Bach, and the Double Violin Concerto with Rodney Friend and Hugh Bean as soloists, and other works by Mozart with student soloists. These three concerts will form the basis of the term's work for the String Ensemble with the extra players, and Christie's are generously giving the proceeds from ticket sales to the Appeal.

In February the Opera School will give four performances of a production of Handel's opera *Rinaldo*. On 1 March there will be a special concert of two Bach Cantatas in honour of the 85th birthday of Sir Keith Falkner, Director of the College from 1960 to 1974, and on 8 March the 20th Century Ensemble will perform Messiaen's large-scale orchestral work *Des Canyons aux Etoiles*.

We welcome back Mr Michael Brewer as conductor of the RCM Chorus for the remainder of this academic year.

To those of you who will leave us this year, as well as to those who have only recently joined us, I hope that as members of the College you feel a sense of identity with what we are all striving for. The pursuit of excellence is what makes the education of a professional musician such a good training for the world which exists outwith these walls. Learning, as he must, to develop and control the intellect, the body and his emotional responses, equips the musician better than most for a changing society and the uncertainties of professional life.

Those of us who are responsible for devising and adapting the curriculum to meet not only the demands of the day, but those of the foreseeable future as well, know that whilst new skills may have to be learnt by professors and students alike, the old values which have inspired the finest work of this College, the universities and similar institutions remain unaltered. These values stand, notwithstanding cuts in financial support or the imposition of other restrictions. It is because of them that the College has survived so successfully and why we should all feel able to face our work and the New Year with confidence and security.

This concludes my Address, and it remains only for me to wish all Collegians both past and present a very happy and successful New Year.

THE PRESIDENT'S ANNUAL VISIT

The annual visit by Her Majesty Queen Elizabeth The Queen Mother, Patron and President of the College, accompanied on this occasion by His Royal Highness The Prince of Wales, was one of beginnings and endings, the witnessing of performance and of reflection, with participants about to embark upon and others at the peak of their respective careers. The day's importance was revealed by the tight security surrounding the College, with passes being issued to students wanting to attend lessons, and to professors wanting to instruct. The schedule brimming, the visit would not only be memorable but also historical.

The major event of the day was the birth of an opera house: the laying of the foundation stone of the new Britten Opera Theatre. Prior to that, however, Her Majesty and His Royal Highness had many other important duties to perform on this visit. The Concert Hall was full, with guests, professors and students wishing to listen to prize winners perform, and to see the conferring of Fellowships and Honorary Memberships.

Upon arrival at the Concert Hall, the Royal Party was heralded by a Fanfare played by the Brass Ensemble conducted by Grant Llewellyn, leading on to the playing of the National Anthem. The distinguished company then listened with delight to three members of the Junior Department, Anne-Marie Twomey, Jacqueline Phillips and Erika Schilsky, playing two movements from *Three Nocturnes* for violin, cello and piano by Bloch. This lively opening was followed by a dramatic and moving rendering of 'Come Scoglio' from Mozart's *Così fan tutte*, sung by Michele Hedge, accompanied by Iwan Llewellyn-Jones, both major prize

winners over the past year. Nicholas Unwin, Chappell Medal and Cyril Smith Recital Prize winner for piano, completed the first half with a sparkling performance of *Alborada del gracioso* by Ravel.

Sir David Willcocks, in his final term as Director of the College, then welcomed Her Majesty and His Royal Highness, and invited Her Majesty to confer Fellowship of the College upon six outstanding musicians: Margaret Cable, singer, and Professor since 1964; Denys Darlow, conductor and organist, and Professor since 1965; Raymond Leppard, conductor and harpsichordist, who had directed an Appeal Concert at Kensington Palace; Elizabeth Maconchy, composer, a former student at the College; Marisa Robles, harpist, and Professor since 1970; Mstislav Rostropovich, conductor, 'cellist and performer at an Appeal Concert at Kensington Palace. The applause afforded each new Fellow was a sign of appreciation of their achievements.

The new Honorary Members of the College were presented to Her Majesty by the Director, in recognition of their valuable service to the College. They included the Countess of Airlie, Miss Lisa Beznosiuk, Mr Ray Brister, Mr Ronald Denny, Mrs Lilian Hochhauser, Sir Ian Hunter, Dr Peter James, Mr Stewart Nash, Mr Ronald Smith and Mr John Wallace.

Her Majesty presented the Chappell Medal and Cyril Smith Recital Prize for piano to Nicholas Unwin, the Hopkinson Gold and Silver Medals for piano to Iwan Llewellyn-Jones and Amanda Hurton respectively, and the Cuthbert Smith Award and Agnes Nicholls Harty Trophy for singing to Michele Hedge. The Tagore Gold Medals for the most distinguished students of the academic year 1983/4 went to Lorna Anderson, singer, and Grant Llewellyn, conductor.

The RCM String Ensemble under the direction of Rodney Friend proceeded to treat the appreciative audience to Vaughan Williams' *Fantasia on Greensleeves* and Benjamin Britten's *Simple Symphony*, both played with precision and warmth.

Petra Dargan, as President of the Students' Association and on behalf of all the students, offered the traditional thanks of cheers to the Royal visitors, joined by the assembled company.

Having obviously enjoyed the concert, the Royal Party then made its way to the site of the new Opera Theatre. The Prince of Wales, upon arrival at the College, had been involved in filming at the site for a possible BBC 'Omnibus' film, but the Royal Party now found its route to be via the virtually completed Library, the second major objective of the Centenary Appeal developments. Activity had been at a high pitch during the few weeks before the President's visit, and the impressive facilities were in good order for inspection.

After passing through the new Library and old Canteen, Her Majesty and His Royal Highness found themselves before the foundation stone, under a marquee in the west courtyard, with some twenty-five guests in attendance. Another three hundred guests, professors and students were witnessing the ceremony seated in the comfort of the Concert Hall, on large television screens set up on either side of the concert platform. The relay was excellent, capturing the intimate circumstances of the ceremony, while



H.R.H. The Prince of Wales places the casket
by the Britten Theatre Foundation Stone

allowing a good natured response to the tasks which faced our President and The Prince of Wales.

Her Majesty received and placed in a transparent casket items which would be sealed into the foundation stone for posterity. There was a moment when the copy of *The Times* dated 15 November 1984 seemed reluctant to be included in the time capsule, but gradually the contents of the casket were arranged so that all the items fitted snugly. Included in the capsule was a copy of the Centenary History, presented by the Hon. Secretary to the College, Mr David McKenna, and a cassette recording of the Service of Thanksgiving, presented by the Director. Mr Leopold de Rothschild, Vice-President of the Centenary Appeal, gave a set of mint coins of the realm to be included, and Mr Charles Douglas-Home of the College Council presented *The Times* copy. Mr Isador Caplan, on behalf of Sir Peter Pears who was unfortunately unable to attend, gave a portrait photograph of Lord Britten and Sir Peter, and Mr Mstislav Rostropovich, now a Fellow of the College, presented a copy of Benjamin Britten's *Symphony for Cello and Orchestra*, Op.68, a work dedicated to him by the composer.

Having successfully packed all the items, Her Majesty invited The Prince of Wales, as President of the Centenary Appeal, to lay the foundation stone. The casket was sealed and placed in the stone. Sir Hugh Casson and Mr David Ramsey, architects involved in the Centenary developments, aided His Royal Highness in mortaring the cavity and placing the slate lid on the stone, sealing the casket inside. With the words 'In equity, justice, temperance and fortitude, I declare this stone to be well and truly laid', His Royal Highness lightly struck the foundation stone in an anti-clockwise movement, one word and three taps per corner, to complete the ceremonial beginning of the new Theatre, to be called the Britten Opera Theatre, whose completion is due in the summer term of 1986. Those present, both immediate and by television link, united in applause, with thanks for the continuing high standard the College is offering and seeking to attain through development of facilities for its staff and students.

The Royal guests, having taken part with enthusiasm and dedication, completed their historical visit by taking tea with those who had shared the auspicious events of the day.

The visit reflected many focal points of the College: its performing side, its administrative side, its international contribution to the field of music, its dedication to the pursuit of high standard and consequential acknowledgement of those who have attended that standard. That we saw the beginning of an Opera Theatre, the completion of the Library, the admission of new Fellows and Honorary Members to the College, and the transition of administration, serves to show that the College is a family, continuing to be part of the foundation of music in this country and abroad.

GERALD FINLEY

THE RCM UNION

The Annual General Meeting was held on 28 November 1984. The President, Sir David Willcocks, was in the Chair.

The Annual Report and Accounts were adopted on a proposal by Mrs Una Warnes, seconded by Mrs Doreen Whewell.

The Hon. Secretary, Mrs R. Latham, and Hon. Assistant Secretary, Mrs J. W. Lambert, were re-elected. Mr David Patrick was elected to the office of Hon. Treasurer in place of Mr John Bliss who had resigned. Major David Imlay and Mr Aidan Millar were elected to act as Hon. Auditors in place of Mr Alan Bach and Mr Jack Wallen who had resigned. Miss Barbara Lane and Mrs Una Warnes were elected to serve on the General Committee in place of Miss Peggy Taylor and Mr Anthony Hocking who had completed their term of six years. Mr John Forster, having served for three years, was re-elected for a second term of three years.

This was the last RCM Union Annual General Meeting to be chaired by Sir David Willcocks as President. We owe him a very large debt of gratitude for the unfailing interest and support which he has given to the Union for more than ten years during his time as Director, and also to Lady Willcocks who has contributed greatly to the RCM Union's role of keeping past and present students in touch.

We welcome Mr Michael Gough Matthews as our new President. He is no stranger to the workings of the RCM Union and is known to the vast majority of its members.

SYLVIA LATHAM
Hon. Secretary

NEW MEMBERS

Michael Cochrane
Simon Evry
Mrs E. M. Haines (Eileen Parrott)
Mrs David Imlay
Nicholas King
Eugenia Jannis
Laurence Jones

Daniel Meyer
Noriko Moroi
David Patrick
Michael Stembridge
Pey-Kan Su
Mrs Kveta Vanecek

REJOINED

Joseph Horovitz

Frances Mason

THE ASSOCIATION OF FRIENDS

The *Friends' Annual Celebrity Concert* on 10 October was attended by about 300 Friends and their guests. The evening began with a Cheese and Wine Party in the Concert Hall where the Director and Lady Willcocks welcomed everyone individually. During the reception there was an opportunity for Friends and their guests to see the bronze bust of Sir David which was to be presented to him later that evening. Although he had given several sittings for the sculptress, Annette Rowdon, Sir David had no idea until just before the evening that it had been cast in bronze and was to be a gift to him. Also on display was the large retirement card made by one of the Friends. The front cover was a painting of the view from the Director's Office looking out on to the steps of the Royal Albert Hall. Inside the card was a collage of the signatures of all those who had contributed to the gift.

After the reception Friends and their guests attended one of two lectures: 'Albertland — the concept, planning and development of the South Kensington complex under the direction of Prince Albert' by Sir Hugh Casson, and 'The First Hundred Years of the RCM' by John Cruft, illustrated by slides. Both lectures were extremely interesting and entertaining, and the only regret was that it was not possible to attend both!

Friends and their guests then returned to the Concert Hall for a recital given by Robert Tear, accompanied by Michael Gough Matthews. This gave great pleasure to the audience.

Finally on behalf of the Friends, Michael Gough Matthews, the Director-Elect, presented Sir David with the bronze bust to mark his retirement as Director of the College. Lady Willcocks was presented with a bouquet of flowers as a token of the gratitude of the Friends for her unfailing support and encouragement for the Association. In thanking the Friends Sir David suggested that the bust should be on permanent loan to the College so that it could be on display in the Inner Hall. (A photograph of the bust appeared in the last issue of *The RCM Magazine*).

Thanks are due to Robert Tear, Michael Gough Matthews, Sir Hugh Casson, John Cruft, the Portraits Department, the Catering Staff, and members of the Administrative Staff and Students who contributed to the success of the evening.

Friends and their guests are always very welcome at all concerts and events in the Fixture List, and there are several occasions during the year when special arrangement are made for members of the Association of Friends. If you would like further details of the Association, please contact the Secretary during office hours at the College.

KATHY HEALD

Secretary of the Association of Friends



THE NEW DIRECTOR

MICHAEL GOUGH MATTHEWS

When Michael Gough Matthews took up his post, on 1 January 1985, as Director of the Royal College of Music, he brought with him invaluable knowledge of every aspect of College life. On arrival, he was already better informed as to how College functions from day to day than any previous Director. He has had personal experience of the RCM from every angle, as a student, a professor, an administrator, and for the past eight years, as a member of the Council.

Equally important, he has had much experience on the concert platform, both at home and overseas. His early success in international piano competitions established him as a distinguished soloist in the international field. His postgraduate studies in Rome and in Warsaw made him aware of standards of performance, and methods of teaching, on the Continent. This experience enables him to take a broad view of the demands of today's music profession, and the necessary training for it.

He entered the RCM Junior Department as an Exhibitioner at the age of 8. Studying the piano with Constance Farrington, he never ceases to acknowledge what he owes to her, to Angela Bull, first Director of the Junior Department, and in particular to his guide and mentor, Sir Percy Buck, during his years as a Junior.

At the age of 15 he was awarded a Foundation Scholarship to Senior College, where his professor was Frank Merrick, himself a former student of Leschetizky in Vienna. Having won the Hopkinson Gold Medal and the Norris Prize, he went on to study privately with Harold Craxton.

In 1955 he won a special prize in the International Chopin Competition in Warsaw, the year in which Vladimir Ashkenazy took second place. He was the first British competitor since the Second World War to achieve this distinction.

In 1957 he won an Italian Government Scholarship for study with Carlo Zecchi at the Accademia Santa Cecilia in Rome. While in Italy he gave many solo recitals and broadcasts.

In 1959 he returned to Warsaw. Following his success in the Chopin Prize, the Chopin Institute had now awarded him a Fellowship to study with Professor Drzewiecki, the editor of the Paderewski edition of Chopin's works. After this he returned to the United Kingdom to a busy schedule of concerts and broadcasts, and to teach in the RCM Junior Department.

In 1964 he was invited to Glasgow to teach the piano at the Royal Scottish Academy of Music and Drama. He was also to give a series of outstanding lectures on the Art of Teaching. But this was only part of his appointment. His main task was to reorganise the Academy's Junior Department, to appoint suitable teachers and to devise the curriculum. This appointment showed perception. Henry Havergal, following a suggestion made by Sir Keith Falkner spotted MGM's potential in the field of administration. The Glasgow JD thrived and prospered. During this period, he began to examine for the Associated Board, both at home and overseas and his piano pupils won all the major prizes at the RSAMD.

In December 1971 he returned from an extended tour of concerts and examining in Singapore and Hong Kong, arriving only a few hours before

Marjorie Humby's retirement party. Next day he took over from her as Director of the RCM Junior Department.

He held this post for the next three years with such success that upon the retirement in 1975 of John Stainer as Registrar of Senior College, he was appointed to succeed him. He became Vice-Director in 1978, and succeeded Sir David Willcocks as Director in January 1985.

So far this has been a chronicle of dates and achievements. But what of the man himself? In the summer of 1972 Michael invited me to help him with the organisation of the RCMJD. It was a great privilege to work with him for the next three years, during which I learned so much. I became aware of his real concern for other people, students, parents and teachers alike, and of the tact and sensitivity with which he dealt with their problems. Three characteristics stand out: an analytical mind, an immense capacity for hard work, and discretion. He never betrays a confidence.

His quiet demeanour conceals a wealth of talent quite apart from his obvious musical gifts. Influenced, as a Junior, by Angela Bull's magical plays for children which were performed by the JD at that time, he later carried on the tradition. Collaborating with Alan Detweiler who wrote the music, MGM wrote the words for many musical plays for children, some of which were based on Aesop Fables and others on original stories. They were widely broadcast at home and abroad, and translated into many languages.

He is no mean linguist, becoming fluent, as a result of his studies, in Italian and Polish. Angela Bull's insistence that he learn Latin and Greek at school while a Junior no doubt laid the foundation for this facility. He is a first-class cook and an excellent host. In fact whatever he turns his hand to — and his latest hobby is gardening — he does well. This is a good omen for his years as the Director of the Royal College of Music.

BARBARA BOISSARD

THE RETIRING DIRECTOR — AN APPRECIATION

His quick step, his slight, erect figure still remain after 10 years. The years seem to have gone by in a flash. Yet there are those for whom David Willcocks and the Royal College of Music are so identified with one another that it seems almost inconceivable that the College has ever been or ever will be without him as its Director.

When he arrived it was clear that the years ahead were going to be difficult, if only because a radical change was just starting in the relationship between the College and the Government from whom the whole financial support for the continued existence of the College is derived. Both Government and College were having to learn to live with one another on a different basis. But to David any difficulties of change were there to be overcome, and change itself provided new opportunities for advantage.

Another opportunity of quite a different kind was looming over the horizon; for the College was approaching the centenary of its foundation. Here was an occasion not only for joyous celebration, but a unique opportunity to appeal literally to the world at large for funds to enable much desired developments to be carried out.

At the same time the primary purpose of the College, to train musicians to the highest standards, had to be fulfilled, and the reputation of the College, both national and international, had to be maintained.

We now have the benefit of hindsight, and it is nothing short of astonishing how David has managed, not just in coping with these very different tasks, but in bringing them to a supremely successful conclusion. The administrative task of building up a new relationship with the Department of Education and Science and implementing their dread procedure of deficit grant financing proved more than ordinarily difficult; for in the middle of it all came the added burden of cuts in the amount of finance allowed to the College. Here, the Director, with that subtle combination of ingenuity and wisdom, turned what might have been a crippling blow into an opportunity for constructive review of teaching methods, so that the crisis was weathered without damage to the academic standards of the College. Meanwhile, it should be noted, the whole pay structure of the professional staff had been put on to a much more satisfactory basis — something that had been talked about for a long time but hitherto never quite achieved.

The Centenary Appeal and the attendant celebrations deserve extensive chronicling by themselves. Suffice it to say that they were given life and sparkle by many imaginative touches emanating from the Director. One could detect a promise of success from the idea to start the Appeal with the re-enactment of the ceremony at St. James's Palace in 1882, when the highest in the land were gathered together by the Prince of Wales to launch the project for a Royal College of Music. It was that rare combination of solemn importance and fun which characterised the contributions made by the Director. It had to be a very special occasion for Mrs Thatcher to find herself standing in the shoes of Mr. Gladstone. And a very special occasion it was, seeing that, again with hindsight, the astonishing total of £4 million, thus completing the objective of that stage of the Appeal, was raised by the time the Director came to take his leave, a little short of three years later. But more than that. Within the same period, the new student common room and much needed new catering facilities had been designed, built and brought into use. The new consolidated Library was about to be opened; and a start had been made on the construction of the new opera theatre.

All the while, competition to enter the College remains as keen as ever. Major prizes and awards continue to be captured by Collegians. The Junior Department Orchestra has just returned from an immensely successful tour in America.

It has been a remarkable decade in the history of College. So much has actually been achieved. And we owe it to a remarkable personality. A splendid musician to start with; add to that a quickness of mind and an imaginative approach to any subject, however dull it may at first appear; then an immense capacity for work; an efficiency, 'not the cold clinical efficiency for its own sake . . . [but] the efficiency born of a concentration upon the desired output, to be achieved with the application of effort without waste'.* And with it all a natural modesty coupled with an everlasting enthusiasm. We must not forget to pay our tribute to David's wife Rachel who, like him, has identified herself with the College and done

so much to maintain its reputation among students and the outside world alike.

The College, present and past, wish to thank you both for what you have achieved. It is not enough to have good intentions. In the end it is the achievements which count.

As a post-script may I commend to readers of the Magazine and to all future students the Director's Address for the Christmas Term 1984. It is typical of the man — he says it all.

DAVID McKENNA

** Quotation from article in RCM Magazine, Christmas Term 1974, Vol. LXX No. 3, 'The New Director — An Appreciation'.*

Sir David Willcocks wrote on 24 January to the Chairman of the RCM Council as follows:

Rather than send you an 'original' letter, I am sending to you and to the Director and to the Hon. Editor of the RCM Magazine photo-copies of the original (which I am now enabled to keep!) to show you that the magnificent gift which I received from the Council, Professors (past and present) and Administrative Staff (past and present) is working well. It has already been put to good use . . . but I have *not* infringed the laws of copyright.

I hope that the Director (by means of a notice in the Senior Common Room) and the Hon. Editor of the RCM Magazine (through a paragraph in the RCM Magazine?) may be able to make all those who contributed to the cost of the photo-copier aware of my gratitude for this very generous present, and also of Rachel's gratitude for the flowers and the splendid Food-Processor which is giving her great delight.

Both gifts were a complete surprise to us, so I found it difficult at the Director's At Home to express our thanks adequately . . .

GIFTS TO THE COLLEGE

Mrs. HAGUE has given theatrical dress jewellery for the Opera School.

Mr CHARLES GEORGE LOVESAY HUTCHINSON has bequeathed a violin by J. B. Guadagnini.

Dr. VERA JAVAREK has given a small Blüthner grand piano.

Mrs. TIOMKIN has offered \$10,000 for scholarships for study in the USSR.

£600 per annum for five years have been offered for bursaries by the WORSHIPFUL COMPANY of MAKERS of PLAYING CARDS.

Miss HELEN THEODORA YOUNG has bequeathed £40 for an organ prize.

To mark its centenary the music publishing house of JOSEF WEINBERGER has established an award of tuition fees for one year of an opera singing student.

Gifts to the Library have included seven instrumental works from WINIFRED BROCKBANK, the manuscript of Humphrey Searle's *Cyprus Dances* for organ from ROBERT CROWLEY, two recordings from DENYS DARLOW, James Soutter's collection of violin music from RALPH NICHOLSON, cello music from GILLIAN STEEL, song albums from Mrs WOLFE, and a large collection of music from Mrs WOOLF in memory of her husband, Martin Woolf, a student at the RCM in the 1940s.

NEW YEAR HONOURS

Sir Hugh Casson, KCVO: CH
Reginald Goodall, FRCM: knighthood
Philip Ledger, FRCM: CBE
Leopold de Rothschild, FRCM: CBE
Dr Harold Watkins Shaw, FRCM: OBE

ROYAL COLLEGIANS AT HOME AND ABROAD

BRIDGET ADAMS has taken up the post of Director of a new concert/assembly hall opening in Guernsey in July 1985.

STEWART EMERSON is working at the Opera House in Cologne.

GRAHAM FITCH is now NINA SVETLANOVA's assistant at Mannes College of Music in New York City.

PHILIP LANGE has been appointed Director of Music at Christ Church Cathedral School, Oxford.

MICHELLE LEE and TIMOTHY CAREY gave a recital on BBC Radio 3 on 17 October 1984.

ANDREW LUCAS has been appointed Assistant Sub-Organist at St. Paul's Cathedral and Music Master in the Cathedral Choir School.

NEIL MACKIE and KATHLEEN LIVINGSTONE gave a recital at Balmoral Castle for the Queen and Prince Philip. The programme included songs by Prince Albert, at the request of Prince Philip. The recital took place on the evening of the birth of Prince Harry — 15 September 1984.

NOEL NICKSON has retired after being Foundation Professor of Music in the University of Queensland since 1965.

MARY REMNANT gave a Christmas lecture-recital entitled *Music in Paintings at the National Gallery* on 11 December in the Purcell Room.

The newly formed BERNARD STEVENS Trust gave its first concert of his music on 19 December in the British Music Information Centre, presenting his *Lyric Suite* for String Trio, *Sonata* and *Fantasia on a Theme of Dowland* for Violin and Piano, *Improvisation* for Viola, and *Theme and Variations* for Piano.

STUDENT HONOURS

BENJAMIN HALL and VIVIENNE SAGE have received awards from the Leche Trust.

ADRIAN LENTHALL has been awarded an organ scholarship at Emmanuel College, Cambridge, and DAVID SWINSON at Jesus College, Cambridge, each for three years from October 1985.

NICHOLAS UNWIN won Second Prize and the Fontainebleau Scholarship at the Dudley National Pianoforte Competition.

BIRTHS, MARRIAGES AND DEATHS * Collegian

BIRTHS

KING: to Amanda and Richard King* a daughter, Esther Louise, on 16 March 1984

NEIMAN: to Caroline* (née Brown) and Stephen Neiman, a daughter, Katie Jane, on 29 March 1984

PONG: to Barbara* (née Mar) and David Pong, a daughter, Myra Wai-Jing, on 29 June 1984

MARRIAGES

NISSEN—FOSTER: David Nissen to Cindy Foster* on 12 November 1984

WRIGHT—HUXTABLE: Michael Wright to Jasmine Huxtable* on 8 September 1984

DEATHS

HALL: Ernest Hall, OBE, FRM on 2 October 1984

McKIE: Sir William Neil McKie, MVO, FRM, on 1 December 1984

MAYER: Sir Robert Mayer, CH, KCVO, FRM on 9 January 1985

MYERS: Rollo Hugh Myers in December 1984

ROBINSON: Stanford Robinson, OBE on 25 October 1984

RUSSELL: Mrs Grisell Russell (née Duder), wife of John Russell, on 27 November 1984

SOMERVILLE: Mrs Mildred Georgina Somerville (née McCheane), widow of Col John Somerville, on 30 November 1984, aged 101.

SWAIN: Freda Swain, FRM on 29 January 1985

WARR: Eric Warr on 24 November 1984

OBITUARIES

PHILIP ALDERSON

A valuable link with the musical history of All Saints' Church was broken by the death in July of Philip Alderson.

Educated at King's College, Wimbledon and the Royal College of Music, he achieved his degree of Bachelor of Music at London University following the submission of a composition for string quartet.

Having deputised for his father, who was then organist at All Saints' Church, and whose memorial stands in the form of the porch in the South Transept, Philip was appointed Deputy Organist at Esher Parish Church until 1933, and then to Holy Trinity, Claygate until 1936. At the death of his father, the Vicar (Canon Scrutton) advertised the post of organist and Philip was appointed from many applicants after having been examined by Dr Nicholson, Principal of the School of English Church Music.

His service was only broken when he was called up in 1940 to serve with the RAF in North Africa and Italy. Even then his musical prowess could not be suppressed. It surfaced again during the difficult war years through his entertainment of the troops, often under very trying conditions.

Once back in Kingston after peace was declared, Philip's teaching profession ranged widely. He taught the clarinet and never lost sight of conducting, one of his keenest interests. As well as private tuition for organ on the All Saints' instrument, he taught the piano from his home in Knight's Park. O and A level music pupils received instruction from him at Surbiton County School.

Philip held the post of organist at All Saints' Church until 1953. Since then Philip remained astutely loyal to the activities of the church in his own quiet, warm professional manner. There was always encouragement, although totally discreet, so as not to interfere in the slightest way with succeeding organists' ideas.

Many relatives, friends and ex-pupils filled the nave and transepts of All Saints' Church for Philip's funeral on 17th July. The organ was played by Philip's brother-in-law, Sylvester Ten Doesschate. The closing voluntary was one of Philip's own compositions, the chorale prelude on 'Down Ampney'.

STUART GUPPY

From All Saints' Parish Magazine

ERNEST HALL

Alexander Ernest Hall was born in Liverpool in 1890, and came down to London and the RCM in 1910, where he studied with Walter Mossow, gaining his ARCM in 1914.

Whilst still a student he was invited to join the LSO for their first visit to America. Had the travel arrangements not been changed at the last moment, the orchestra would have sailed on the ill-fated *Titanic* and the history of London's orchestras would have been very different.

In 1930 Ernest was chosen to be the first trumpet of the BBC Symphony Orchestra where he remained until he retired in 1950.

He was, many consider, the finest orchestral trumpet player of his era, producing a truly magnificent sound. He was highly acclaimed by all the leading conductors of the day, including such names as Richter, Weingartner, Bruno Walter, and later Toscanini. It was the last who, when conducting the BBC Symphony Orchestra in *Don Juan* on his first visit as a guest conductor, stopped the rehearsal at one point and admonished the orchestra thus: 'Gentlemen, you have here the finest trumpet player in Europe — Listen to him!' As a young man he was offered the principal position in the Boston Symphony Orchestra but preferred to stay in England — a decision, he said, he never regretted.

Ernest was appointed professor here in 1925 and held the post for 35 years. His example as a player and his gift of imparting his knowledge and enthusiasm to his students made him a great teacher, and at one time his pupils held the principal 'chairs' in every major symphony orchestra in England save one.

His influence on the 'English Sound' in brass playing was immense. He directed the Wind Ensemble at the RCM and also tutored the brass of the National Youth Orchestra for many years. Generations of wind players have good reason to be grateful for his great knowledge of the orchestral repertoire and his skill and humour in imparting it. Such was his popularity that, when he was due to retire from the RCM, all his students and the entire wind ensemble class signed a petition to the Director for him to remain. This he did for a further ten years. As far as can be ascertained this is the only time in the history of the College that such a request has been made.

'Ernie', as he was affectionately called, was a kindly man with a great sense of humour and as dependable as his stalwart frame implied. As one colleague put it 'He was the sort of man that immediately you met him you wanted to co-opt him onto the committee and after ten minutes you wanted



ERNEST HALL, O.B.E., F.R.C.M.

to make him chairman'. As a member of the Royal Society of Musicians from 1912 he regularly attended their monthly meetings, where his sound judgement and natural authority meant that he was asked to take the chair more often than not.

He was elected a Fellow of the RCM in 1958 and awarded the OBE in 1962 for his services to music. He and his wife Molly, wonderful companions and dear friends of countless pupils over the years, were together almost to the last.

Ernest died in Beckenham on 30 September 1984, just after his 94th birthday.

DAVID MASON and RICHARD WALTON

SIR WILLIAM McKIE

Former Organist of Westminster Abbey

Sir William McKie, MVO, who died in Ottawa on December 1 at the age of 83, was Organist and Master of the choristers at Westminster Abbey from 1941 to 1963 and as such had responsibility for the music at the Coronation of the Queen.

William Neil MacKie was born in Melbourne on May 22, 1901, and was educated at Melbourne Grammar School, the Royal College of Music [Victoria-Australia-Scholarship] and Worcester College, Oxford where he was an organ scholar.

He was assistant music master at Radley College 1923-26, and director of music at Clifton College 1926-30 before returning to Australia where he was City Organist in Melbourne from 1931 to 1938. He returned to Oxford in 1938 as organist and instructor of music at Magdalen.

Appointed to the Westminster post in 1941 he did not actually take it up until after the war during which he served in the RAFVR.

One of his tasks was to build a choir school from scratch, which he did with Edward Thompson the headmaster. A perfectionist in all he did he always sought excellence and was distressed and frustrated when he did not find it. It was not until after much planning that the first Evensong for boys' voices was sung in June 1947.

Indeed it was not unknown for him to cancel an anthem some two minutes before going into the Abbey if he were not satisfied at the rehearsal and on one occasion at least he interrupted the singing and ordered the choir to begin again. He would never enlarge the repertoire at the cost of lowering standards.

In 1953 he was faced with the challenge of taking charge of the music for the Coronation which involved him not only in the matter of judgment in the selection of music within an ancient ritual but of encouraging different choirs to work together. The highly successful results of these labours earned him a knighthood; he had already been appointed MVO in 1948. During his period of office McKie was in charge of the music at three royal weddings.

William McKie was an impressive personality with a marked, and on

occasions a somewhat daunting presence. Reserved, shy and at times inhibited it seemed as if there were hidden depths which even he himself had not plumbed and which found their authentic expression in music. His haunting, elaborate faux bourdon settings of Psalms 48 and 121 showed what he might have achieved as a composer had not a natural modesty persuaded him to confine his gifts to occasional pieces.

In 1956 he married Phyllis Ross, widow of Gerald Walter Birks [who predeceased him; their Ashes were laid in the West Cloister of Westminster Abbey at a Service of Thanksgiving on 29 January].

STANFORD ROBINSON

Choral conductor at BBC

Mr Stanford Robinson, who died on October 25 at the age of 80, was for many years a leading choral conductor for the BBC. He first joined the company, as it then was, in its early days in 1924, and over the next 40 years was responsible for many of the operas and other choral works, as well as some symphonic programmes, that were broadcast.

A man of great energy and enthusiasms, he was a practical, versatile and hard-working conductor. He had a wide range of musical interests, and he would go to great pains to ensure that both scores and performance were to his taste. In the process he was often outspoken, and not inclined to spare the susceptibilities of his performers; but he did much to improve the range and quality of broadcast music.

He was also active outside the broadcasting studio, conducting at Covent Garden and elsewhere in the country, and making occasional trips abroad.

He was born in Leeds on July 5, 1904, of a musical family. Both his grandfather and father had been organists and choirmasters; his mother was a singer. He learnt to play the piano at an early age and began composing while still a schoolboy. After leaving school at 15 he began to earn his living as a pianist, playing at cinemas and restaurants and forming his own amateur orchestra.

At the age of 18 he went to the Royal College of Music, where he studied conducting under Adrian Boult. Then in 1924 he joined the BBC, where he quickly established himself as a choral conductor. He conducted the Wireless Orchestra in programmes of many different kinds, but spent much of his time on forming and training various groups of BBC singers.

The BBC Chorus, the BBC Singers and the amateur BBC Society all came to life under his baton and, as Chorus Master until 1932, he played the leading role in BBC choral activities in London.

In 1932 Robinson became conductor of the BBC Theatre Orchestra, a position he was to hold until 1946. Until 1936 he combined this with the post of musical director of the Variety Department. Then he was appointed director of music productions, a position which gave him responsibility for studio opera, and a number of distinguished broadcasts followed — among them Massenet's *Manon* in 1938 with Maggie Teyte, Heddle Nash and Dennis Noble.

In 1946 he was given the title of opera director and became associate conductor of the BBC. Then in 1949 he returned to his old orchestra under its new name of the BBC Opera Orchestra, until there was a new change of name in 1952. From then on Robinson continued to conduct much radio and television opera without being attached to a specific orchestra.

Outside the studio, Robinson had made his operatic debut with *Die Fledermaus* at Covent Garden in 1937. After the war he worked with the newly formed English Opera Group. He also conducted abroad from time to time, beginning a series of opera and concerts in Budapest in 1946. He himself composed a number of light orchestral works, songs and arrangements.

As a conductor, Robinson was widely respected for his handling of choral music, operetta and light music in particular. But he could also be very effective in the more dramatic Italian repertory, where his understanding of the voice was well displayed.

His most enduring work, however, is the excellence of BBC choral singing, whose tradition he founded and for many years guided with great care and enthusiasm.

He married the soprano Lorely Dyer, and they had one daughter.

ERIC WARR

Eric Warr, who died on November 15, had a distinguished career in music, spanning from the days when it was still a minority art dependent on the efforts of private groups and individuals to the widespread and (even allowing for recent and impending cuts) publicly funded diffusion today. His last position before retirement was Acting Head of Music at the BBC, where he was an ardent supporter of good contemporary music, and a ruthless critic of the second-rate.

But the white-haired, quiet-spoken scholar-administrator of the later years had long practical experience in the field behind him. He was born in Nottingham in 1905, and his path from Manchester Cathedral Choir School and Grammar School, Gonville and Caius College, Cambridge, (where he read music and history) and the RCM took him first to St. Anne's, Soho, as organist and choirmaster, then to the Carl Rosa as repetiteur and, in 1932, conductor.

In 1934, called on to deputise for Beecham, whose company he had joined, he was greeted with sighs of disappointment from an audience which turned to cheering at the end of a *Freischuetz* containing an Eva Turner at the height of her powers; after Covent Garden he was in charge of its year-long tour.

He joined the BBC in 1936, and among many other jobs was assistant conductor of the BBC Midland Orchestra. He married the singer Vida Harford, subsequently well known as an opera and language coach, and is survived by her and their son.

The three preceding obituaries are reprinted by kind permission of Times Newspapers Ltd.

KEN WHITE

Joined the Staff 10 February 1964, retired 31 March 1984

Ken was a great friend and ally. In both my capacities as Secretary of the Students' Association and PA to the Director I relied tremendously on the co-operation, advice and support of the maintenance staff, and Ken and his men were always consistently loyal and kind to me.

Ken had no time for anyone with airs and graces, and the moment I became too bossy he would give me a piece of his mind, or even walk in the other direction while I was talking. That soon put me back in my place.

He would love to chat about the RCM, and about his family, particularly his grandson of whom he was very proud. He had great ideas about how College should be run and often volunteered advice on how to improve it, but only out of loyalty and affection for the place.

He had his fingers on the pulse and usually knew where a person could be found and who they were with. Off duty he was one of the mainstays of the '99 and was always ready to buy a round.

I constantly seemed to be making demands for extra chairs, no smoking and reserved notices, loo rolls, long flex, music stands and so on, and Ken had a way of conjuring them out of his room at a moment's notice, just as I was starting to get panicky.

When his health allowed, he would often work over and above the call of duty, and many times came to my rescue when I had to miss concert duty because of an extra rehearsal or even a date. It was sad to see him in such pain for so much of the time, and even after his brave recovery from the burns he sustained in the late '70s he never seemed to be quite free from suffering.

Ken was an important part of the RCM for 20 years and I am happy that our paths crossed for 15 of those.

PIPPA THOMSON

JUNIOR DEPARTMENT SYMPHONY ORCHESTRA

U.S.A. Tour 25 August — 11 September 1984

The decision to take the Symphony Orchestra on a foreign tour was not made suddenly, and it would be difficult even to pin-point how such an idea was generated.

There was a feeling of frustration, however, that although invited on previous occasions, the funding had never been available to take the orchestra on such a tour. It was felt that the experience of taking eighty young musicians abroad for a series of concerts would be very beneficial for them, for the College as a whole, and for the furtherance of USA — UK cultural relations.

So, eighteen long months ago, the task began to raise the £50,000 necessary to finance such a tour. It eventually transpired that £65,000 was needed — but costs for this sort of venture always seem to rise, and we suffered badly from the dramatic fall of the pound against the dollar.

Sir Charles Groves agreed to become President of the Symphony Orchestra and to lend his name to the publicity material needed when approaching possible sponsors. Two committees were formed — one to oversee the general administration of the tour, and the other to fund raise.

The Friends of the Royal College of Music Junior Department played a crucial role both in supporting the idea and in providing the initial finance needed to launch the fund-raising drive.

Sir David Willcocks and the College Council backed the concept of the tour, and Concertworld (UK) Ltd. — a firm that specialises in taking youth groups abroad — were engaged to deal with all the travel arrangements and the myriad of details 'Stateside'. The fund-raising drive was mounted, and many trusts, firms and individuals generously supported us. Other fund-raising events included giving concerts — both inside and outside College — a sponsored swim and a meeting of teddy-bears!

Suddenly (or so it seemed) the endless quest for sponsorship and the attention to the thousands of small details was at an end, and eighty young musicians, aged between 12 and 18, were waiting outside the College on Saturday 25 August, to be taken to Heathrow and thence to 'fly the flag' to the United States. Some eight hours later — and for many of the orchestra what was their first flight — we arrived at Kennedy Airport and were met by our Concertworld couriers.

What remains in the memory some three months after returning? For surely, it is those thoughts and pictures that will ultimately show what was most important, and for every person on the tour those memories will be both different and unique. My own memories and recollections are as follows:—

Firstly — and perhaps most strongly — the sheer joy of a group of eighty young people really *living* every moment of the tour. As the days passed the orchestra moulded together as a unit, both musically and socially. People got to know each other, not just when times were 'easy' but also when there were problems and the pressures were 'on'!

The sheer logistics of moving eighty musicians, their luggage, their instruments, and all the music they were to perform.

The thrill, pleasure and experience of playing great music. Elgar's 1st Symphony and his *Introduction and Allegro*, Dvorak's 8th Symphony and Martinu's 1st Symphony (actually composed in Connecticut where we stayed). Britten's 'Four Sea Interludes' from *Peter Grimes*; Shostakovich's *Festival Overture*. Three performances of Mozart's Clarinet Concerto with Michael Collins, and another three performances of the Schumann Cello Concerto with Liam Abramson.

The excitement and newness of places never before visited. Connecticut, Philadelphia, Washington D.C., New Jersey, and the Big Apple itself — New York.

The strange and almost unbelievable feeling of being THERE. John Kennedy's tomb at the Arlington Cemetery; the amazing Kennedy Centre for the Performing Arts; the Capitol Building; the vast Smithsonian Museum complex. Being at the top of the world's tallest

building, the World Trade Centre in New York, and looking down on planes flying into the city. Wall Street, financial centre of the U.S.A.; green Central Park; chic 5th Avenue; honky-tonk 42nd Street — the people — the traffic!

The pleasure of seeing and playing in 'new' halls. Washington Cathedral, The Lincoln Centre, New York, The General Assembly Hall of the United Nations. Beautifully equipped 2,000-seater High School halls — seemingly in the middle of nowhere!

The unexpectedness of receiving standing ovations in every hall where we appeared; the excitement of playing outside the White House in Washington to 3,000 people and receiving a Certificate of Appreciation signed by the President of the United States of America. Playing at the General Assembly Hall of the United Nations before many hundreds of diplomats and being presented with the United Nations Peace Medal by the British Ambassador, Sir John Thompson.

The amazing generosity and warm-heartedness of the American people. Apart from our stay in Washington, DC, the orchestra were accommodated with host families. Stories abound of vast quantities of food offered; flying; water-skiing; American football; swimming; 'making yourself at home' — becoming for a short while *part* of an American family. The tears of parting for the next stage of the journey, the gifts both given and received.

The vastness of America. The realisation that our journeyings of about 2,000 miles were on a mere flea-bite on the rump of this huge country. The knowledge that the distance from New York to Los Angeles is as far as from London to New York.

The friendship of our two coach drivers — Lou and Irv. They helped us out of many scrapes and everyone was grateful for their sound advice and level-headedness.

The dedication of our conductor Christopher Adey, who put his high musical standards and the preparations for the concerts before all else.

The varying temperature and weather conditions. Blistering heat — very high humidity — sudden falls in temperature in the course of a few hours — gale force winds — tornado warnings!

The sadness combined with exhaustion of good things coming to an end. The realisation that only a few days — a few hours were left. The knowledge that that particular group of eighty musicians would probably *never* all play together again.

The relief — after a night flight — of landing at Heathrow with all the orchestra 'safe and sound' — of new directions to look forward to and of very many memories — all different — to think back on.

Whether they know it or not, none of those touring would ever be the same again — and something of great value and experience had been added to their lives.

EDMOND FIVET
Director, Junior Department

A VISIT TO DELIUS

Bradford-born, of German parents, Frederick Delius was one of the most truly cosmopolitan composers who has ever lived. The complete oneness of his music proclaims him a musical visionary, belonging to nature rather than to a school, and to the whole of the Western world rather than to one part of it, yet many visual impressions contributed to his music. The Yorkshire moors, he never forgot. He escaped to Florida as a youth, ostensibly to grow oranges, but really to put as great a distance as possible between himself and the family wool business which he was expected to join. In Jacksonville, he met a Catholic church organist who recognised his natural gifts and helped him. Later, Delius went to Leipzig to study music, but by then he was already a self-taught composer. At Leipzig, however, he met Grieg, who became a close friend, and other Scandinavian musicians. Delius then went to live in Paris, where Strindberg, Edvard Munch and Paul Gauguin were among his friends. After a brief return visit to Florida, Delius settled down with his wife Jelka in the sleepy little village of Grez-sur-Loing, on the edge of the Forest of Fontainebleau. It became their home for the rest of their lives, and there I spent an unforgettable afternoon with them in the August of 1933. Within a year, Delius was dead.

'Ah, did you once see Shelley plain,
And did he stop and speak to you?'

More than half a century has passed since I spoke with Delius, and I suppose that now, Eric Fenby, the lad from Scarborough who became Delius's amanuensis and performed the incredible task of taking down music from the blind and incapacitated composer by dictation, Margaret Harrison, the last surviving sister of May and Beatrice, for whom Delius wrote his Double Concerto, and I are the last alive who had any personal contact with Delius. The Browning quotation is apt, I think, for the mood of *Memorabilia* is the kind of wonderment I now seem to inspire among a younger generation of Delians, because of my pilgrimage to Grez at the age of nineteen.

A taste for the lush harmonic beauty of Delius's music may be addictive, but cannot be acquired like one for coffee or caviare: it is more like love at first sight, and a love which, in my experience, has grown in these years of a fractured and transitional period of musical history that have passed since Delius's death.

More than half a century ago, that blazing hot summer afternoon has remained fresh in my memory. I remember Jelka Delius telling me that when first she and Delius had discovered the overgrown garden and the abandoned villa, something had gone 'ping' in her heart, and she knew that it would one day be their home. Something went 'ping' in my heart, too, when the courtyard door swung open that day and, before entering the house, I caught a glimpse of a wonderful garden in full bloom: I knew that I was looking at one of Delius's sources of inspiration. Then Mrs Delius, gracious and distinguished in appearance (quite unlike her portrayal in the Ken Russell Delius film) welcomed me and my two companions, Ernest Chapman and Donald Peart. And suddenly we were in Delius's presence. He was, exactly as in James Gunn's famous Academy portrait of him, a pathetic spectacle, but exuding a lofty authority and an indomitable spirit. As well as the Deliuses, there were a German male nurse, who maintained a

Trappist silence, and Delius's ebullient niece, Peggy, the daughter of his sister Clare. The next time I was to meet Peggy was in Bradford, nearly thirty years later, at the Delius Centenary Festival in 1962. Sitting next to a Mrs Margaret Vessey at the Lord Mayoral dinner party to the Queen Mother, it was, despite her now strong Delian profile, some time before I recognised her as the niece I met at Grez. That night we almost talked the moon out of the sky.

Delius asked first what we thought of Paris. I had known it since the 1925 *Exposition des Arts Decoratifs*, and Delius warmed to my enthusiasm: 'Yes, it's a gay city', he said wistfully. Mrs Delius asked whether we would take tea or wine. We opted for wine, but it was Delius who commanded it. 'And tell them to cool a bottle of Perrier too' was his royal order. During the time we were with him, his every wish was instantly obeyed. Mrs Delius told Peggy to approach us with a platter of her garden greengages. 'But, my dear, surely the gentlemen are not going to eat plums before wine?' Delius's imperious voice, that of a fastidious gourmet, made the very idea unthinkable. We plied him with questions. Arnold Bax and Cecil Gray had visited him recently recounting weird things about Sibelius. Balfour Gardiner and Norman O'Neill, too, had been there. Elgar's visit had been most pleasant, not at all as they had expected. Elgar had flown to Paris with the young Menuhin, and had suggested that Delius should fly to London. But Delius, after hearing of some air disasters, had no wish to fly. But he wanted to visit England again. He would come if they did his *Village Romeo and Juliet*. Also he wanted to go up to the Yorkshire moors again. They were obviously among his lasting visual impressions.

Mrs Delius suggested that, while the wine was cooling, we might like to see the garden and Delius's music-room. Oh, that summer garden. A paradise for butterflies. It has remained one of my own lasting visual memories. And one only to be recaptured in the mind's eye, for subsequent visits to the Delius house, before and after Hitler's war, showed that the inspiration of Delius's *In a summer garden* had been altered. Today it is a lawn. Happily, the lower part of the garden, as the ground descends through an orchard to the River Loing, has retained its character. In 1933, the sense that these surroundings had inspired scores such as *Summer night on the river*, *On hearing the first cuckoo in spring*, and perhaps the final scene of *A Village Romeo and Juliet* was overwhelming.

Soon we were back at Delius's side in the living-room where the wine awaited us. Mrs Delius was taking some wine-glasses down from the shelves, when the imperious voice of the sightless old autocrat rang out. 'Not those glasses, dear. The *green* ones'. His hearing remained acute. But not all the broadcasts he heard of his music delighted him. He asked about a pianist who had broadcast his Piano Concerto from Paris. 'Very poor, very poor', he muttered. All too soon, it was time to leave the Delius's, but all these years later, that afternoon remains unforgettable.

FELIX APRAHAMIAN

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SOME THOUGHTS ON PERFORMANCE

Professional musicians are constantly required to make judgements on performances by others and would all avow to have some expertise in the matter. How perplexing, then, it must be to the innocent concert-goer who is not a professional, to discover such widely differing opinions on the quality of a performance by 'experts'! It seems that we can all judge an incompetent technical performance, but the more famous the artist, the more vehemently his musicianship is defended or attacked, according to our personal understanding of a work as reflected in his interpretation. History is laden with famous disagreements about the total skills of particular performers, and with this in mind it would be as well to decide what are the minimum requirements of a professional performance.

Technical accomplishment is a *sine qua non*. Without it, the performer will never be able to present the work as he wishes. We tend to take this for granted, but such skill, burnished and tempered by hours of practice, is not to be dismissed lightly. Many young performers find their first important recitals very demanding, not only in matters of concentration but also physically. The show-piece is likely to be in the second part of the concert, and the ability to conserve stamina is not always appreciated by a would-be performer who may wish that Beethoven's *Fuer Elise* had been his last choice instead of Liszt's *Don Giovanni Fantasia*. Of course, the qualities required to play the charming trifle by Beethoven, and the grandiloquent extravaganza by Liszt, are quite different, but most would agree that the Beethoven is the easier at the end of a programme. Suffice it to say that one in sympathy with the felicities of a Mozart might find the rigours of a Bartok intractable, and *vice versa*.

Two dicta by College professors are worth quoting. 'What is the most difficult piece you know?', one was asked by a diligent student. 'The piece you are performing at that very moment at a concert', was the wise reply. The other professor, when asked to suggest a student who could perform for a class handful of Paganini Caprices said, 'Do you know *anyone* who can play the Paganini Caprices?'

Technique covers so many aspects of performance that it is not always easy to divide the technical and the musical. Is a well-timed pause a technique (control of the medium), or a musical feature? It is surely an amalgam of both, and therein lies one of our principal aesthetic problems. We all know that a brilliant technique *can* mask a superficial understanding of a work, but in the hands of a Busoni who had both technique and intellect, it becomes a mighty weapon. Tone-quality is also a subject which seems to invite diverse opinions, and recorded music from about 1930 onwards gives us some idea of what was considered acceptable or otherwise. However, what suited players and audiences in 1930 may not suit us today. Even such great recorded performers as Elizabeth Schumann and Kreisler may not find favour with audiences unused to the expressive glissando, but few would deny the charm displayed — not a quality we appear to cherish today. If performers such as these came before examiners in 1984, would the examiners be surprised and elated, or dismayed because the sound was unexpected? Young players (or any others) who play with a marked

disregard for the style of their time are tempting providence, and yet such performers may be expressing the very individuality and fresh insight we all crave for in a re-interpretation of a work.

The answer, as ever, lies partly in the expectation of the listener and partly in the ability of the performer to persuade us that an unfamiliar viewpoint is credible. Because it is so comfortable to do so, we all tend to fall into the trap of dismissing the conventional as unimaginative, or berating the imaginative as capricious and unstylish. Let us never forget that the two conflicting points of view are at the very core of Wagner's *Die Meistersinger*. Wilhelm von Lenz (1809-1883) records a scene between Halle and Chopin when the latter was playing some of his Mazurkas. It appeared to Halle (who apparently counted beats audibly) that Chopin played them in four-four time; Chopin's defence was that it was the national character of the dance which created such an impression. Would we condone this to-day? And according to Schindler, Beethoven played his early Sonatas 'in a very capricious manner, but within a strict beat'. However, he goes on to say that there were dramatic fluctuations in tempo in relation to the moods of the first movement of Op.14 No.2 in Beethoven's own performance. Should we try to deduce 'the Viennese style' from these conflicting reports and introduce it into performance to-day?

Urtext editions also raise uncomfortable questions which impinge on performance. Having heard the Bach unaccompanied violin works played on an original instrument and with an appropriate bow, one is aware of a new dimension. Those uneasy four-string chords sound much more rewarding on the earlier instrument, although it is doubtful if we could readily submit to Bach's expectation of vibrato. Are we diminishing the impact of such works when played on modern instruments, be the virtuoso ever so good? Pianists, too, readily play Bach or Scarlatti on the piano from an Urtext edition, but are unwilling to place Rameau or Couperin or Handel in their programmes. Should not the unique qualities of the harpsichord or clavichord be allied to an appropriate Urtext? Have we special grounds for playing Bach and Scarlatti on the piano, but not Rameau, Couperin or Handel? Perhaps pianists should avoid all Bach and Scarlatti if the full implications of 'Urtext' are to be realised.

As a coda to these ruminations a remark made by one of our most distinguished ex-Collegians may be appropriate. On being asked if he played any differently (in his youth) in competitions as opposed to the more mundane engagement, replied, 'No — that's probably why I never won anything!' He, to our great and continuing delight, was true to himself, and the integrity of his performances is there for us still to admire regularly today. A major figure will always invite controversy and we should be neither ecstatically uncritical, nor ruthlessly dismissive when forced to utter opinions about such people. At least let us be thankful that there are performers who can rouse our passions so!

PHILIP G. WILKINSON

ISOLDE MENGES

The following is the product of a conversation with Joan Dickson, in which Helen Just reminisced on the life and work of one of the most gifted British musicians of this century. Isolde Menges was a soloist of world renown who, coming late in her career to chamber music, formed in the Menges Quartet an ensemble which, for nearly thirty years, enriched the musical life of the country in many ways. Perhaps it was their performance of the Beethoven quartets — with illuminating introductory talks by Ivor James, the quartet's cellist and the husband of Helen Just — which remain most vividly in the memory of the many musicians whose first experience of the quartet repertoire came from concerts given by the Menges Quartet or summer schools at which they taught. Like Ivor James, Isolde Menges also taught at the RCM.

- HJ: Isolde Menges was taught first by her mother, who was a very good violin teacher indeed and had lots of pupils. I think Isolde played the *Chaconne* when she was about twelve years old. She was a real prodigy — and the *Chaconne* was always a passion with her. Then she went to Russia. Heifetz was a small boy in Auer's class when she was there; she said he was a priceless child. Auer was a marvellous coach. All the pupils were prepared for him — he didn't do any of the preparatory work, it was a real continental way of training. Auer would propound various ideas about a piece of music and then tell Heifetz 'You take on from there'. Heifetz, in the meantime, had been playing with some toy or other — he was a real boy, you know, not yet in his teens — but he could pick up the fiddle at any moment and play anything just as easily as that. Mischa Elman was there at the same time, I think. Auer was a very fine fiddler in his day, and he was, interpretatively, a very fine coach. Of course, as a violinist, he was expert. Isolde always seemed to have a burning interest in teaching. Loved it. Loved it. She was always propounding something or other.
- JD: I remember going to play at a lesson with one of her pupils and she started to explain the difference between a *p* which was like a small house near at hand and a *p* which was like a large house which seemed small when seen from a distance. This explanation went on for about half an hour because she got quite carried away.
- HJ: She *did* get carried away. She had a most vivid imagination — an extraordinary individuality of mind that used to go in all directions. She loved to find additional illustrations to explain what she meant. One was never enough. She was always searching for what you couldn't see and couldn't find — the centre of everything. She was terribly good at — *consuming*, I won't say *wasting*, time. She could really do with endless time. She was a complete perfectionist. She had the most extraordinary ideas about *spiccato*! I can't think how anyone could do *spiccato* as she did, throwing the bow about.
- JD: Was her *spiccato* rather queer to listen to, or was it just that she had a queer idea of how to teach it?
- HJ: It was rather *unusual*. I wouldn't have called it her finest point! But she adored teaching. She was very analytical about fiddle playing. She wasn't academic at all about music, she was interpretatively

perceptive. Jimmy (Ivor James) and Isolde were a marvellous pair, because she could put into words what she felt, and also she had an infallible instinct which never failed her. She was always right, but she was academically non-existent. If you were to talk about keys and modulations, she would say 'Oh, I can't cope with that — all I know is that just there is the most marvellous moment and we've got to do something about it'. She was a great artist and infallibly instinctive. I played the Schubert quintet many times, and sextets. In a rehearsal Jimmy was always the 'check' if there was any doubt over anything. 'What do you think, Jimmy?' Isolde would say. Interpretatively, she was the dot on the 'i', but only at performances. At rehearsals, she would make most penetrating remarks, but Jimmy was always behind all the textural balance and the tempi — no, not always the tempi, they used to disagree about them. But you can't really separate them, those two. The curious thing was that, at performance, Isolde took complete command and we all hung on the edge of a precipice. The better the performance, the more risky it became because, if she was in a spacious mood, then things took rather longer than usual.

JD: I remember some of her slow movements being very slow indeed, and marvelling at the way she could make her bow last.

HJ: Yes, she would go round a corner in the most extraordinarily slow way. That's why she never wanted to rehearse a corner. The other members of the Quartet used to say 'Let's rehearse that corner properly, so that we can get it together', but she would say 'Oh, don't worry about getting it together, ensemble will look after itself at the performance. After all, what's the use? Oh well, we'll rehearse it if you like' — and they would rehearse it, after which she would say 'Now we've rehearsed it, but I can't tell you what it's going to be like at the performance. I don't know what I'm going to feel like, but we'll just play it together'. Some of her corners were marvellous, she'd dangle you on a thread. And of course for her it wasn't risky, she couldn't care less. If you came unstuck — you came unstuck. But those were never the moments that did come unstuck. You've got to remember that, when Isolde first played quartets, she was used to playing everything from memory — she found the copy a great distraction — and at Bangor they were doing three works a night — 21 works in week. Bangor was their chamber music school. The Quartet was created as a result of Jimmy being asked by the Federation of Music Festivals to direct the first ever chamber music course to be held in this country. That was in 1929, and the course was held that year at Westminster College, Cambridge. It was a great success: they had overwhelming entries, so much so that they were playing down corridors — I won't say in lavatories, but almost — but literally every alcove was filled with some group of people who were like thirsty horses drinking, because they had never before been able to get together and to play *ad lib* like this. And they played and they played and they played, and the Federation was faced with a problem — how to house such a response. So they took themselves up to the college at Bangor. Isolde had not played quartets before,

she had been brought up as a soloist. But Jimmy had played in lots of quartets, he'd never been a soloist. The Quartet really came about because Harold Samuel played sonatas with Isolde. They were very happy together and they roped Jimmy in for trios. This was just after the war, it must have been about 1920, and they played at odd concerts. Holland thought an awful lot of Isolde — she was a great success there — and Harold, she and Jimmy went over there as a trio. But they didn't play regularly, just now and again, and that's the only chamber music she had done. When Jimmy realised that it was essential to have a quartet behind the summer school, Harold said 'Why don't you ask Isolde?'. So he did. Isolde said 'Well, I've never played quartets before, but if you'd like to take the risk, you'll have to teach me the works'. She was thrilled and didn't mind having the arduous job of playing three works a night. She didn't mind in the least, because she suddenly found a whole new world of marvellous works — it was like a treasure chest. And of course she brought all her own individuality and inspiration to these works that Jimmy had known all his life. It was a revelation to him, because he'd grown so used to them. She was the source, as far as Jimmy was concerned, of the re-creation of these works. It was really wonderful — a complete new lease of life. Of course, she had an extraordinary attitude — as far as she was concerned, time meant nothing, absolutely nothing I mean rehearsal time. How long it took to prepare works just didn't mean anything to her. She was prepared to go on and on and on. She used to come here — and she was rather unpunctual — she used to come here round about half past ten and then stay for the rest of the day. She didn't live by time at all, and a lesson took just as long as it took — sometimes it was quite short. Not often!

JD: What were the Quartet's rehearsals like? You mentioned disagreements — were they very heated?

HJ: Oh no, not at all. No, just 'pulling against'.

JD: I would imagine that Isolde was very hard to move.

HJ: She was like a bullock, immovable. She was completely tenacious, like a limpet. You *couldn't* move her. But she was wonderfully broadminded — she would accept any suggestions from any of us at any time. Broadminded and forbearing.

JD: Tell us more about the timelessness of her activities. Would she spend all the rehearsal time on, say, half a movement?

HJ: Oh yes. And if anyone said 'Let's get to the end of the movement — we've been messing around for some time', she'd say 'What does it matter if we don't get to the end? What matters is what we do while we get to the end. After all, a lot of things are going to happen before the end arrives'. That's why she was, in the best sense, amateur. She enjoyed the rehearsals almost more than the concert. She was never so happy as when she was rehearsing. Sometimes the Quartet would break off a rehearsal to go and give a concert and then come straight back and continue the rehearsal. They used to rehearse and rehearse and rehearse. Isolde did actually enjoy concerts. I don't know, I can't tell you whether she was nervous, I never knew. She never spoke of such things.

- JD: I feel that I owe any understanding I have of Beethoven to Isolde — and Jimmy, one can't separate the two of them.
- HJ: They were so very different, but complementary to each other. I always remember Henry Holst saying 'Of course, Jimmy leads that quartet'. I said 'You are *absolutely* wrong! He is the root of the tree, but the fruit is in Isolde's hands'.
- JD: But that's the way that great quartets are made, isn't it? The cellist has got to have that marvellous quality Jimmy had, the stability and the understanding.
- HJ: Oh yes. When you live among the roots of music, you grow understanding and you grow stability and you grow a lot of perception which you would never have had if you'd lived only in the fruit.
- JD: It was always so moving to hear Jimmy talk about the quartets — because he himself was so moved in talking about them.
- HJ: Music moved Jimmy very deeply. Isolde didn't seem to be moved in that way, and yet music was completely and profoundly the basic thing in her life.
- JD: I can remember him being almost unable to speak for emotion.
- HJ: But Isolde would never have been brought to that pitch. She was not an emotional woman, not a passionate woman, but she had a tremendous depth of feeling and affection. She was really a very beautiful-feeling woman, very spiritual. She hated the first movement of Beethoven's op.95 Quartet, she couldn't stand it. 'What a dreadful work', she would say, 'It's angry and it's ugly. I don't like it'. It's the only time I heard her being rather violent.
- JD: That's very strange, because to me that movement is the very epitome of Beethoven, and Isolde was so marvellous at Beethoven.
- HJ: Yes, but you see, there was something in Beethoven that she didn't like, and if Isolde took exception to something, that was that.
- JD: Am I right in thinking that Isolde was rather erratic about her entries?
- HJ: Yes! She was not used to playing from the copy and so, at times, things might go wrong.
- JD: I remember thinking that there was an element of danger in her playing.
- HJ: Oh yes — and she was rather naughty about it, because these things do matter. But for her they didn't. She didn't use a score when studying a work, but did she always know what everyone else was doing. She would say 'My dear, don't do that, it doesn't go like that', and then herself play the part in question. But she was very mild and not at all autocratic about the accepted things.
- JD: But she had authority?
- HJ: Complete authority, and it could not be any other way as far as she was concerned. She was not autocratic, but she was troublesome because, of course, we were all so neat and tidy and we liked to get things done and got impatient, and so on. She was not impatient — she had *endless* patience — and I learned a great deal from her. I wouldn't have missed Isolde for anything!

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THE CENTENARY OF QUEEN ALEXANDRA'S HOUSE

In 1883 a wealthy benefactor named Francis Cook 'deposited £30,000 at the London and Westminster Bank for the purpose of building a home for female students attending classes at the Department of Science and Art, the Royal College of Music or other schools' on the Kensington Estate.

Although Alexandra House was not formally opened until March 1887, the foundation-stone had been laid by the Princess of Wales on 30 June 1884. The present Council and Centenary Committee therefore decided to hold the centenary celebrations in 1984. The first official event, in March, was an At Home for past and present students, and special guests. The House caterers produced sumptuous food, including an enormous cake which was cut by the Principal, Miss Cooper, and two past students (a mother and her daughter), both of whom had been residents in the House. It was particularly gratifying that Miss Cooper, who is retiring after twenty-one years, had the opportunity of seeing so many of her 'old girls'.

On 23 May Princess Alexandra, as President, honoured the House with her presence at a concert given by the Alexandra Ensemble (one of whose members had lived in QAH), followed by supper in the Dining-Hall, where everyone could appreciate the Doulton tiles-panels — one of the House's most treasured possessions. Her Royal Highness, whose energy is prodigious, met all the girls, members of staff, Council and Committees, and unveiled a portrait of herself painted by Mrs. Julia Pannett which had been commissioned for the Centenary. Sir Christopher Cook, Bt., was also present. Both he and his cousin William Cook, descendants of the Founder, have shown great interest in the House.

The final event took place on 23 October. It was a concert of 19th century clarinet and piano music, given by Colin Bradbury and Oliver Davies, thus further strengthening the link between Queen Alexandra's House and the College. The Council are extremely grateful to London Festival Ballet for the loan of the Concert Hall for all three events.

Apart from social affairs, so efficiently organised by Lady Beresford-Clark and Sylvia Latham, everyone was extremely busy in other ways. Postcards, notelets and Christmas cards were specially printed, and Alan Baker (a member of the Friends' Committee) bravely agreed to edit an historical booklet: *For Present Comfort and Future Good — the Story of Queen Alexandra's House 1884-1984* (available from QAH at £1.75 including postage and packing).

During the year much generosity has been shown by friends and total strangers. Many messages of goodwill came to the House, and it would seem appropriate to quote from one sent by Sir Christopher Cook, great-great grandson of Sir Francis Cook: 'I would like to offer my warmest congratulations to the Council of Queen Alexandra's House for all the magnificent work they have achieved over the last 100 years, and wish them every success for the future'.

DAPHNE SLATER



From 'Cinders' Fella' (Students' Association)

CINDERS' FELLA

Well, I've been to see *Cinders' Fella*, a splendid pantomime,
Presented by the RCM, all in couplets with a rhyme.
It's traditional and colourful, and for that I give a cheer,
But it's also up-to-date, contemporary, with some in King's Road gear.
So, first a paean of praise to the author, Graeme Broadbent is his name,
He wrote the show (fine lyrics, too) and he knows the pantomime game.
He's also an expert performer, playing an Ugly Sister in drag,
Tall, rubbery, double-breasted, mobile lips: a real old bag.
He's brilliantly helped and encouraged by the Lakey whose first name
is Denis,
That's the smaller one, rounder, clown-faced, pouting, and under it all
a great menace.
These two were really the centre, and to the success of the show
They contributed wit and vitality, and raucously kept things on the go.
I truly admired the acting: to the cast I give ten out of ten,
Ashley Thorburn as Zips (not Buttons!) and also to Debbie Warren,
Ian Dobson, R. Smith as Gangrini, Margo Milne as a fairy grown old,
Not forgetting the Chorus, the lovelies, right out of *A Chorus Line* mould.
Two special bouquets, however, I very much want to present:
One to Matthew Brook as Prince Charming, a tenor so sweet, and a gent.
The other, to Kate Ellison as Cinders, a star, and a fair, fair maid,
A soprano to warm the cockles, the part could not have been better played.
Incidentally, I could have done with a little more music, (odd, that, for the
RCM)
What we were given was fine, especially Cole Porter: *Night and Day*, a
perfect gem,
But why never a strain to accompany the magic and mystery, let's say?
After all, you're a College of Music and a panto's a musical play.
But that is to carp, and I'll stop it, this rhyming review is a rave:
I loved the close harmony, the song sheet, (did Bizet turn in his grave?)
I'll come again next year with pleasure, for the evening was never a bore,
Bravo to D. Gorringe, (director), and to the Master of Music, M. Law.
To everyone then I cry bravo, to J. Lamb for managing the stage,
Bravo to Ms Breese for the costumes, for the lights a bravo to A. Page.
Bravo to the arrangers of dances, Ian Belsey and Miss Emma Amos,
Bravo to each of you and good fortune, I've a feeling you'll all be world
famous.

RONALD HARWOOD

Autumn Term 1984 Programmes

September 27

CHAMBER CONCERT

PROKOFIEV Sonata no.2; Katharine Gittings *violin*, Joanna Lee *piano*. HAYDN Sonata in C, Hob.50; N. Martin Evans *piano*. POULENC Sonata; Kevin A. Gowland *flute*, David K. Gowland *piano*.

October 1

INFORMAL CONCERT

BEETHOVEN Quartet in F minor, op.95; Ann Lawes and Vanessa Hughes *violins*, Tegwen Jones *viola*, Lindsay Martindale *cello*. BRAHMS Five Songs: Susan Gorton *soprano*, David Gowland *piano*. CHOPIN Ballade no.3; Lena Ching *piano*.

October 4

CHAMBER CONCERT

GUILLOU Dix-huit variations; Martin Gallery *organ*. MENDELSSOHN Variations Sérieuses; Paul Ford *piano*. SHOSTAKOVICH Trio no.2; Katharine Gittings *violin*, Lindsay Martindale *cello*, Joanna Lee *piano*.

October 8

INFORMAL CONCERT

BRAHMS Sonata in G; Gillian Hancell *violin*, Timothy Murray *piano*.

October 12

LUNCHTIME CONCERT (St. Mary Abbots Church)

MOZART String Quartet, K.465; SCHUBERT Quartettsatz, D703; Maeve Jenkinson and Kirsten Hellier *violins*, Peter Whiskin *viola*, Peter Madan *cello*.

October 12

STUDENTS' ASSOCIATION CONCERT

BEETHOVEN Egmont Overture. BEETHOVEN Piano Concerto no.3; Lena Ching *soloist*, Steve Bell *conductor*. TCHAIKOVSKY Symphony no.5; Grant Llewellyn *conductor*.

October 16

RCM SINFONIA

conductor CHRISTOPHER ADEY

KABALEVSKY Suite, Colas Breugnon. KHACHATURIAN Violin Concerto; Thelma Handy *soloist*. SHOSTAKOVICH Symphony no.15.

October 18

STRING ENSEMBLE PROGRAMME

conductor RODNEY FRIEND

GRIEG Aus Holbergs Zeit. BARBER Adagio for strings. PURCELL arr. BRITTEN Chacony in G minor. MOZART Serenata Notturna, K.239.

October 19

RCM BRASS

ELGAR HOWARTH Processional Fanfare. HANDEL arr. ARCHIBALD Arrival of the Queen of Sheba. ROBERT SIMPSON Canzona. WARLOCK Three movements from Capriol Suite. CHRISTOPHER HAZELL Three Brass Cats. SUSATO Suite of Dances. RAYMOND PREMUR Blues March. Mark Bennett, William O'Sullivan, Neale Hobson and Julian Brewer *trumpets*, Paul Gardham *horn*, Phillip White, Stephen Bainbridge, Peter Walker and Patrick Jackman *trombones*, Oren Marshall *tuba*, Stuart Miles *conductor*.

October 22

INFORMAL CONCERT

CHOPIN Ballade no.2; Mary Wu *piano*. TELEMANN Hemmet den Eifer; Christina Barry *soprano*, Michael Keen *recorder*, Catherine Milligan *cello*, Jane Chapman *harpsichord*. FRANCK Sonata; Elaine Herman *violin*, Kuo-Lan Szu *piano*.

October 23

RCM SINFONIETTA

conductor JOHN FORSTER

COPLAND Appalachian Spring. POULENC Concerto for Two Pianos; Antoinette and Claire Cann *soloists*. BEETHOVEN Symphony no.6.

October 25

RCM SYMPHONY ORCHESTRA

conductor NORMAN DEL MAR

SMETANA From Bohemia's Woods and Fields. BARTOK Violin Concerto; Rebecca Hirsch *soloist*. BLISS A Colour Symphony. DUKAS L'Apprenti Sorcier.

October 26 LUNCHTIME CONCERT (St. Mary Abbots Church)

BACH Fantasy and Fugue in A minor; Natasa Lipovšek *piano*. BACH Sonata in E; Brian Stewart *flute*, Ian Dobson *piano*. HAYDN Sonata in E flat, Hob.52; Francis Squire *piano*.

November 1 STUDENTS' ASSOCIATION CHAMBER CONCERT

LISZT Les jeux d'eau à la villa d'Este; DEBUSSY Feux d'artifice; Mark Bebbington *piano*. BLOCH Meditation and Processional; Sharada Mack *viola*, Thomas Blach *piano*.

November 1 STUDENTS' ASSOCIATION CONCERT

Vanbrugh Orchestra

PAUL MAX EDLIN Alice's Nightmares. WEILL Seven Deadly Sins; Mari Williams *soprano*, Christopher Gayford *conductor*.

November 5 INFORMAL CONCERT

LISZT Variations: Weinen, Klagen, Sorgen, Zagen; Isaac Barry *piano*. ROUSSEL Joueurs de flute; Brian Stewart *flute*, Ian Dobson *piano*. CHOPIN Ballade no.1; Jeremy Cox *piano*. VAUGHAN WILLIAMS Songs of Travel: Simon Hart *baritone*, Brenda Blewett *piano*.

November 7 ROYAL GALA CONCERT IN THE ROYAL FESTIVAL HALL

RCM Symphony Orchestra

conductor NEVILLE MARRINER

YEHUDI MENUHIN, HUGH BEAN, MICHAEL DAVIS and RODNEY FRIEND *soloists*. MOZART Symphony no.36. VIVALDI Concerto Grosso in B minor for 4 violins; Michael Gough Matthews *harpsichord continuo*. BEETHOVEN Violin Concerto.

November 8

RCM STRING ENSEMBLE

director RODNEY FRIEND

MOZART Eine Kleine Nachtmusik. TCHAIKOVSKY Andante Cantabile. VAUGHAN WILLIAMS Fantasia on 'Greensleeves'. BRITTEN Simple Symphony.

November 9 LUNCHTIME CONCERT (St. Mary Abbots Church)

BACH/BUSONI Chaconne in D minor; Graham Smith *piano*. PETER RACINE FRICKER Concertante; Tim Masters *cor anglais*, Sujeev Hapugalle *piano*. RAVEL Miroirs: 'Noctuelles', 'Oiseaux tristes', 'Une barque sur l'océan', 'Alborada del gracioso', La Vallée des cloches; Mary Wu *piano*.

November 9 and 12

OPERA INFORMAL

MOZART Le Nozze di Figaro. Act I: Susanna Ann Liebeck/Sue Burgess, Cherubino Shelagh Stuchbery/Lynne McAdam, Basilio John McHugh, Count Gerald Finley/Martin Oxenham, Figaro Ian Belsey/Michael Law, Marcellina Lynne McAdam/Shelagh Stuchbery; Act III: Susanna Lorna Anderson/Helen Edwards, Cherubino Shelagh Stuchbery/Lynne McAdam, Count Gerald Finley/Martin Oxenham, Countess Fiona Rose, Curzio Roland Vernon/John McHugh, Marcellina Margaret Cameron/Norma Ritchie, Bartolo Michael Law/Ian Belsey, Barbarina Helen Edwards/Lorna Anderson, Antonio Martin Oxenham/Gerald Finley, Bridesmaids Ann Liebeck, and Lynne McAdam/Sue Burgess and Shelagh Stuchbery. Emma Gregson-Williams and Sue Ingamells *Student Stage Managers*. RCM Sinfonietta, Christopher Gayford *harpsichord*, David Tod Boyd *conductor*. Nicholas Till *director*.

November 12

INFORMAL CONCERT

RACHMANINOFF Deux Etudes-Tableaux from op.39; Patrick Cornfield *piano*. ELGAR Sonata; Clifford Lowry *violin*, Jennifer McCreedy *piano*. BACH/BUSONI Chaconne in D minor; Graham Smith *piano*.

November 13

RCM SINFONIA

conductor CHRISTOPHER ADEY

NICHOLAS MAW Concert Music from The Rising of the Moon. EDWARD GREGSON Tuba Concerto; Andrew Pearce *soloist*. DEBUSSY Première Rapsodie; Damaris Wollen *clarinet*. RAVEL Daphnis et Chloé, 2me Série.

November 16 LUNCHTIME CONCERT (St. Mary Abbots Church)

HINDEMITH Sonata; Brian Stewart *flute*, Ian Dobson *piano*. WOLF Three Songs from Moerikelieder; Stephanie Allman *mezzo-soprano*, Anna LeHair *piano*. ELGAR Violin Sonata; Clifford Lowry *violin*, Jennifer McCreery *piano*.

November 19

INFORMAL CONCERT

MENDELSSOHN Variations Sérieuses; Lucinda Collins *piano*. HINDEMITH Sonata; Catherine Lowe *oboe*, Alex Collinson *piano*. LISZT Harmonies du Soir and Hungarian Rhapsody no.6; Christopher Seed *piano*. WALTON Three Songs; Sara Mullett *soprano*, Ian Dobson *piano*.

November 19

GUITAR CONCERT

SOR Studies nos. 13, 14 and 10; Pantelakis Michaeloudis. VILLA LOBOS Etudes nos. 4, 11 and 12; Steve Russell. RAK Farewell Finlandia; Nicola Culf. FALLA Hommage à Debussy; Richard Durrant. RICHARD DURRANT Two sketches for guitar duo; Richard Durrant and Jesus Alvarez. BRITTEN Four folk song arrangements; Nicholas Burgeman *soloist*, Jesus Alvarez *accompanist*.

November 22

CHAMBER CONCERT

PETER MAXWELL DAVIES Mirror of Whitening Light; Twentieth Century Ensemble Group B. BRAHMS Piano Trio in C major; Alison Irving, Michael Allis and Christopher Ross.

November 23

LUNCHTIME CONCERT (St. Mary Abbots Church)

BRITTEN On This Island; Sian Allen *soprano*, Alvin Moisey *piano*. BRAHMS Sonata in F; Linda Stocks *cello*, Stephen Topping *piano*.

November 26

INFORMAL CONCERT

KALLIWODA Morceau de Salon; Anne Glover *oboe*, David Gowland *piano*. MOZART Sonata in B flat, K.454; David Burton *violin*, Francesca Lubenko *piano*. DUTILLEUX Sonatine; Brian Stewart *flute*, Ian Dobson *piano*.

November 29

CHAMBER CONCERT

MOZART Sonata in D, K.448; Jennifer Clarkson and Simon Conning *pianos*. BRITTEN On This Island; John Cogram *tenor*, Neil Kelley *piano*.

November 30

LUNCHTIME CONCERT (St. Mary Abbots Church)

New London Chamber Orchestra

conductor Peter Madan

BACH Concerto for two violins in D minor; Damian Falkowski and Helen Cass *soloists*. MOZART Motet 'Exsultate Jubilate'; Eleanor Forbes *soprano*. HAYDN Symphony no.44.

November 30

THE TWENTIETH CENTURY ENSEMBLE

DALLAPICCOLA Commiato; Ann Liebeck *soprano*, EDWIN ROXBURGH *conductor*. ZSOLT DURKO Fire Music; Grant Llewellyn *conductor*. PETER MAXWELL DAVIES Leopardi Fragments; Lorraine Rogers *soprano*, Sarah Connolly *contralto*, Grant Llewellyn *conductor*. SCHOENBERG Kammerkonzert, op.9; Edwin Roxburgh *conductor*.

December 3

INFORMAL CONCERT

BACH/BUSONI Chaconne in D minor; Mark Durnford *piano*. BEETHOVEN Sonata, op.110; Esther Georgie *piano*. BERIOT Duo concertant no.1; Nicholas Whiting and Karen Potts *violins*.

December 3

EARLY MUSIC GROUP CONCERT

BERIOT Duo concertant no.1; Nicholas Whiting and Jane Chapman *violins*. LUIS DE NARVAEZ Guardame les vacas, ALFONSO MUDARRA Fantasia; Torbjörn Söderquist *lute*. DOWLAND Three Lute Songs, and PILKINGTON Rest sweet nymphs; Hanne Mari Orbaek *soprano*, Torbjörn Söderquist *lute*. BACH Sonata in G; Caroline Kershaw *recorder*, Christopher Poffley *baroque cello*, Sophie Yates *continuo harpsichord*. HANDEL Apollo and Daphne; Gerald Finley and Sandra Lissenden with the Baroque Orchestra, directed by Catherine Mackintosh.

December 4

RCM SINFONIETTA

conductor JOHN FORSTER

MOZART Overture: *Così fan tutte*. J. C. BACH Sinfonia in D, op.3, no.1. JEAN FRANÇAIX Concerto for Clarinet and Orchestra; Nicholas Carpenter *soloist*. SCHUBERT Symphony no.6.

December 6

RCM SYMPHONY ORCHESTRA

BRITTEN Sinfonia da Requiem; *conductor* Stephen Bell. BRUCH Violin Concerto in G minor; *soloist* Nicolette Kuo, *conductor* Grant Llewellyn. MOZART Symphony no.38; *conductor* Per Sigmund Thorp.

* * *

PETER MAXWELL DAVIES gave a lecture on 22 October on 'A Mirror of Whiteness Light' with illustrations by the 20th Century Ensemble conducted by Grant Llewellyn; on 23 October he took a seminar with composers, with illustrations from Paul Max Edlin's 'Alice's Nightmares', Peter Mair's 'Lament' for string quartet, and Timothy Murray's String Quartet.

NEW STUDENTS 1984/85

Abramson, Liam P.	Collins, Lucinda M. (Australia)	Goh, Anthony C. T. (Malaysia)
Allen, Louise	Coltman, Belinda E.	Goode, Mark
Amos, Emma	Constable, Katharine R.	Goodey, Paul
Andrews, Jennifer J.	Cornfield, Philip J.	Goodwin, Christopher
Bainbridge, Phillip A.	Costoulas, Diane (Switzerland)	Gottfeldt, Helen
Ball, Brendan	Coyle, Patrick	Guest, Christopher D.
Barclay, Andrew G.	Craig, James	Gunton, Simon J.
Barr, Nicholas C.	Cross, Fiona C.	Hall, Garth F.
Barry, Christina (Australia)	Dales, Deborah	Harrison, Jill
Barry, Isaac M. Y.	Daniels, C. Julia M.	Harwood, Alexandra M. E.
Batchelder, Anneliese J.	Davis, Ian F.	Hatton, John
Baughan, Claire	Divett, Helen M.	Hayes, Jonathan M.
Bazley, Charlotte S.	Dodsworth, Lindsay D.	Hayward, Timothy P.
Belsey, Ian D.	Dowland, Colin B.	Hazelgrove, Sally A.
Bentliff, Jeremy D.	Dumolo, Natalie	Hedger, Susan
Berridge, Simon M.	Edwards, Helen Y.	Hill, Nicholas C.
Blackadder, David	Ellerby, Geoffrey N.	Hills, Ruth G.
Blackshaw, Ellen M.	Evans, Wendy J.	Hitchcox, Jane
Blattmann, Aimee D. (Switzerland)	Ewins, Sally A.	Holt, Simon D.
Bowler, Sarah A.	Eyles, Rachel M.	Horrocks, Luise
Boyer, Jocelyn E.	Falkowski, Damian W.	Howells, Sarah E.
Bucknall, Juliet G.	Ferguson, Kathleen	Huber, Colin A.
Bunce, Lucinda J. C.	Fitzgibbon, Jonathan J.	Hubbert, Richard J.
Burgin, Judith S.	Fleet, Jeremy J.	Hughes, David N.
Burke, Mark A.	Folch, Laura (Spain)	Imamura, Keiko (Japan)
Burrows, Kathryn E.	Ford, Kate E.	James, Diana P.
Cameron, Margaret	Foster, Gillian	Jane, Alison
Carnac, Jonathan	Foster, Stephen B.	Johansen, Brian D. (Denmark)
Chapman, Jane E.	Frampton, Ashley S.	Jones, David A.
Chappell, Paul D.	Friend, Alison J.	Jones, David N.
Chesters, Emma J.	Garfirth, Steven	Jones, Ian P.
Cho, Gabriel (Korea)	Garling, Emma R.	Jordan, Susan Y.
Cleave, Martin R.	Gaston, Nigel R.	Kagimoto, Makie (Japan)
Clifford, Kevin S.	Geary, Patrick F.St.J.	Kailoglou, Damianos (Greece)
Cobb, Sarah	Gee, Penelope S.	Keen, Michael R.
Cole, Julian L.	Glanville, Jessica	Kelsall, Michael
	Gobey, Paul M.	Kemp, Nicola-Jane

- Kesikli, H. Melih (Turkey)
 Kinloch, Alice M.
 Kirk, Jonathan P.
 Kok, Nicholas W.
 Konrad, Richard A. (Canada)
 Koumis, A. Matthew
 Kraus, Pamela
 Lang, Louise M.
 Lanskey, Bernard
 Lee, Matthew A.
 Leedale, Sian V.
 Le Hair, Anna
 Lenthall, H. Adrian
 Leveridge, Jacqueline K.
 Linley, Elizabeth
 Lipovsek, Natasa
 Liu, Peng-Chaung (Taiwan)
 Loram, Katherine A.
 McAdam, Lynne V.
 McBride, David S.
 McConkey, Elizabeth A.
 McLean, Jan M.
 Major, Richard A.
 Marcel, Véronique (France)
 Markham, Jonathan T. J.
 Marple, Helen M.
 Marshall, Oren
 Martin, Paul C.
 Maunder, Alison L.
 Meacock, David G.
 Mejias, Belen (Spain)
 Michaeloudis, Pantelakis
 Miletto, J. Katherine
 Milligan, Catherine N.
 (Australia)
- Milne, Margo J.
 Minns, Simon N.
 Mitchell, Julia H.
 Moffat, Julie A.
 Monks, Martin J.
 Mooney, Catherine A.
 Moore, John W.
 Munnery, Jill
 Naser, Paul A.
 O'Callaghan, Miriam (Eire)
 Oliver, Alison J.
 Orbaek, Hanne M. (Norway)
 Page, Kathryn L.
 Park, Jae-Hong (Korea)
 Parnell, Alistair R.
 Partington, Catherine M.
 Payler, Sarah
 Penrose, M. Jane
 Phillips, Justine E.
 Plews, Helena
 Province, Hazel
 Raby, Carol A.
 Raymond, W. Philip
 Richards, D. Huw
 Rise, Inger M. (Norway)
 Rivers, Oliver M.
 Roddam, Catherine A.
 Rolland, Brigitte (Canada)
 Ryan, Julie A.
 Salt, Christopher M.
 Sato, Etsuko (Japan)
 Sanders, Helen E.
 Sandland, Nicola A.
 Saunders, Richard H.
 Schaathun, Asbjorn (Norway)
- Scott, Daniel J.
 Sheffield, Philip J.
 Shephard, Sarah E. (Australia)
 Shikata, Naomi (Japan)
 Slabber, Louise (South Africa)
 Smallwood, Christine M.
 Smith, Kevin R.
 Smith, Richard J.
 Smith, Susan G.
 Soderquist, Torbjorn (Sweden)
 Sperry, Emma
 Stevens, Lindsey T. H.
 Summers, Abigail
 Takagishi, Nene (Japan)
 Teles, Elen M. C. (Brazil)
 Thompson, Douglas A.
 (Canada)
 Thorp, Per S. (Norway)
 Tickle, Angela F.
 Tinkler, Andrew R.
 Treherne, Fiona M.
 Trezise, Thomasin R.
 Turner, Sylvia H.
 Walker, Mark R.
 Ward, J. Crispin
 Warren, Deborah J.
 Westbury, Louisa
 White, Samantha
 Willcock, Jeremy P.
 Willey, Roger B. de C.
 Williams, Hilary R.
 Wright, M. Anne
 Yeo, Karen L.-M. (Singapore)
 Yetter, Mary R. (U.S.A.)
 Zoob, Naomi

REVIEWS

MUSICAL INSTRUMENTS AS WORKS OF ART by Peter Thornton
 (Her Majesty's Stationery Office £2.95)

EARLY STRINGED INSTRUMENTS AT THE VICTORIA & ALBERT MUSEUM by Carole Patey (Her Majesty's Stationery Office £15)

In the realm of historical instruments the RCM is surely the best placed of all the London music colleges. Not only do we have our own superb collection, but just down the road there is the larger and even more spectacular one at the Victoria and Albert Museum.

Over the years the V & A has produced several publications about its instruments, the most important for musicians being the catalogues which describe them from their context in musical history. In 1968, however, Peter Thornton brought out a book entitled *Musical Instruments as works of art* which, as the title suggests, shows the importance of that collection in the history of art and furniture — indeed, the instruments there come under the Department of Furniture and Woodwork, which Mr Thornton himself has directed for many years. Now he has produced a new and revised edition of this book, again concentrating largely on the decoration of the instruments, not only for the benefit of musicians and instrument makers, but also as vital works of reference for art historians, as the dating of so many instruments can help to determine the period of miscellaneous undated objects.

Many of the most ornamented instruments were, not surprisingly, made for members of the nobility. Thus we have Flemish virginals made in 1568 for the Duke of Cleves, a Venetian guitar made in 1623 for the Grand Duke Ferdinand of Tuscany, and other instruments which by the heraldry they bear can be traced to the courts of the Medici at Florence, the Grand Dauphin of France, and the Tudors and Stuarts of England, including, of course, the famous instrument known as 'Queen Elizabeth's Virginals'.

The chief kinds of decoration vary somewhat according to the type of instrument involved, but the most frequent are carving and marquetry, the latter appearing in all its glory in ivory and tortoiseshell in the guitar made in 1693 by Joachim Tielke of Hamburg. This is one of many instruments which, as the author points out, contain a rose carved in the Gothic style, as opposed to others which are of Islamic inspiration. Painting occurs mainly in the keyboard and harp families, with a prominent exception being a nineteenth-century guitar made by the Altimira factory. For musicians and art historians alike, a lesson can be learned from a harpsichord which was probably made in England in the first half of the eighteenth century, but purports to be by Joannes Ruckers and is inscribed with the date 1634; when the original edition of this book appeared the instrument was still thought to be a genuine Ruckers. (It is not actually kept at the V & A itself, but in the affiliated property of Ham House.)

So often instruments are decorated with trophies of other instruments, or else by scenes of performing musicians. Thus the 'spinnet' (some would call it 'virginals') of 1555 by Annibale dei Rossi of Milan shows a trophy including a harp, hurdy-gurdy and bagpipes, while on the Altimira guitar mentioned above a lady plays a guitar in a romantic setting. Certainly the most useful example in the history of chamber music is the group of four woodwind players grouped round a table, to be found on the bell of the late seventeenth-century Dutch oboe. It is only a pity that the photograph used here does not show these instruments really clearly, as they come from an extremely important period in woodwind history.

We must not, however, demand too much musical detail from this book, as that is not its purpose; insofar as it shows the place of some of the V & A instruments in the history of art and teaches musicians about how their instruments were decorated, it is of very great value indeed.

Some of the pictures in Mr Thornton's book are also available in slide form, in boxes where they are accompanied by a cassette containing recordings of themselves or of similar instruments. These sets were designed by Carole Patey, who also took part in a recorded commentary and wrote a small book to go with each. *Musical Instruments at the Victoria & Albert Museum* appeared in 1978, *Early Keyboard Instruments at the Victoria & Albert Museum* in 1980 and *Early Stringed Instruments at the Victoria & Albert Museum* in 1982. This last has been received for review here.

As with the previous sets, its main purpose is to present an instructive entertainment where pictures of some of the V & A's best instruments are projected on to a screen, coinciding with appropriate sounds from the cassette. Between the musical examples there are quotations from literature to create the right historical atmosphere, together with Carole Patey's commentary which co-ordinates the whole. The second side of the cassette consists only of the complete musical examples, so that they can also be heard without the accompanying text of side one. The slides include not only members of the harp, lute, guitar, cittern, mandolin, viol and violin families at the V & A, but also pictures of those instruments being played in consort, besides others showing their ancestors as depicted in the visual arts of the Middle Ages. A cue card indicates clearly when the slides should move on in relation to the cassette.

The combination of sights and sound is excellent, and not only instructive but also enjoyable. The great pity is that the slides and cassette were not produced in such a way that they could easily be used when separated from each other and from the booklet. The cassette, for instance, has no itemized information on its cover of the contents; several of the slides are also inadequately labelled, although in general their information is better than on those of 1978. There is, moreover, no specific indication as to which set they come from, so those owners of all three sets who sometimes need to mix up the contents for their own purposes, can lose valuable time afterwards in just sorting them out. (The present writer speaks here from experience!)

The booklet gives an introduction about old instruments in general, descriptions of those used in the set, lists of the slides and musical examples used in the recording, and a short bibliography. There are a few errors, such as an acknowledgement to Dover Publications Inc. for slide no. 16 instead of 17, and a statement that the ancient Greeks did not know the harp, whereas evidence has been given to the contrary by Wilhelm Stauder in *Alte Musikinstrumente* (Braunschweig, 1973), p.36, with illustrations. It is a pity that the early history of the very diverse bowed instruments has been simplified to the point of saying that 'violins [sic] ... were played by troubadours from the early middle-ages onwards'. The statement on the cassette that 'lute-makers ... invariably decorated the rose-holes with Islamic designs' is strange in view of the pictures in Mr Thornton's book (including the original edition of 1968), which makes a special feature of roses in Gothic style, as mentioned above.

All three audio-visual sets are luxury items and expensive, although their intrinsic value is evident. Yet one wonders who really buys them, apart from the rich and the extravagant, and those of us who must have them because of our involvement with music, instruments and education. There are many people who would be most grateful to the museum if it would sell, not only the magnificent complete sets, but also separate cassettes and more single slides than are readily available now. In that way these valuable ingredients would reach a much wider public than they do at present, and the musical treasures of the V & A would be even more greatly appreciated.

MARY REMNANT

DENIS ARNOLD: BACH ('Past Masters' series, O.U.P. hardback £7.95, paperback £1.95)

Before the construction of the new museum at York, archaeologists excavating the Viking remains were very often asked, 'Did the Vikings come to Britain before or after the Romans?' There is frequently a comparable confusion in people's minds as to the placing and exact significance of the work of one of the great writers, philosophers, artists or musicians; the 'Past Masters' series published by O.U.P. under the general editorship of Keith Thomas is designed to give an introduction to the life and work of many such 'names', each volume presenting in compact and accessible form the essential facts. Dr Arnold's contribution to the series is the first book of the set to deal with a musician, and the choice of J. S. Bach to stand alongside Aristotle, Leibnitz or Shakespeare is perhaps an obvious one.

Described as a 'musical biography', this hundred-page volume combines factual details about Bach's life and the different posts he held with persuasive, perpetually enlightening and entertaining accounts of the music. As the description 'musical biography' suggests, it is not designed primarily as a scholarly work: there are no musical examples, and in place of a large bibliography the author provides a list of 'Further Reading', which includes his own comments on the books he recommends — an excellent idea for anyone who does not wish to wade through the comprehensive list of books and articles in *The New Grove*. The student may also lament the lack of footnote references, but the uninterrupted text is a positive gain, and the appearance of the book is consequently far less intimidating for a more casual reader.

This is not to say, however, that the study does not have a scholarly background: it is claimed as 'the first book in English to take account of recent research which contradicts the traditional picture of Bach as just a devout Protestant choirmaster', and uses quotations from contemporary source-material to support the author's own sympathetic speculation. Once one has grown accustomed to the conversational style, the prose is pleasurable to read, often amusing, and gives rise to some delightful similes: on page twenty-nine, equal temperament is compared to the overtaking capacity of a fast car, and with an element of satire Dr Arnold writes on page eight: 'Organists have to be neat men: their mistakes do not, like a doctor's, die quietly.' Despite what one might almost call this levity of style, the book is never condescending to the reader: musical terminology is used and explained, references to familiar pieces are always integrated into a more general discussion of the music.

One or two passages may be questioned: in the Preface, the author says categorically that 'the composer, then, thinks in terms of technical devices', a statement which comes at the end of a discussion of the change in the approach of musicologists in recent years away from emotively

biased analysis. Of the musicologist it is certainly true, but whilst Bach's *Art of Fugue* and *Musical Offering* were most probably written as displays of skill for his own pleasure, it is surely too much to claim therefore that all his work (and that of other composers) is merely the result of the solving of technical problems. Also Dr Arnold presents the now conventional line on equal temperament seemingly without taking into account recent work which suggests that 'well-tempered' does not necessarily mean 'equal-tempered', since the speed with which Bach was able to tune a harpsichord implies the use of at least some 'pure' thirds. These are matters for speculation, and in the context of this study relatively minor points. There are a few errors: on page twenty-two it should be 'Flauti *da* Echo' not '*in* Echo' as given; likewise, on page seventy-four, 'confiteor' is replaced by 'confitebor'.

Bach's influence on later generations is assessed in the final chapter, 'The Legacy', together with the different stages through which musicological study of the composer has passed. The sphere of reference throughout the book is wide, relating Bach not only to his contemporaries and his immediate predecessors and successors, but also to composers as far afield as Chopin, Wagner and Schoenberg; and the author draws important parallels between musical issues and those of social or political significance, all of which help to set Bach in context for those who, like the visitors to York, will benefit from such help. More importantly than that, the book is of enormous value to anyone requiring a general, but stimulating, introduction to the composer and his music.

DAVID BRAY

THE ALTERNATIVE RCM MAGAZINE

There are moves afoot to change the College beyond all recognition. Not least of these is *The Alternative RCM Magazine* which made its debut in the autumn term.

Petra Dargan, the S.A. President, has made her own debut in initiating, writing and editing this magazine, which was produced by the Students' Association. I hope they will continue to play an active role in bringing the 'Information Revolution' nearer home.

The magazine is primarily a source of reference, in fact a handbook, geared to new students. It has lists of such things as music shops, methods of transport, nearby restaurants and basic advice about the College and its activities both official and social; Grants, General Welfare, including accommodation; and a very short but informative section on Theft — or rather what to do and where to go if one is a victim of it.

Following the best traditions of the music business, it provides its audience with what they want to hear and goes some of the way in educating them in what they would want to hear if only they knew it were there. I think it could go much further, and be received with delight from all of us, old and new; but when one considers that its potential readership are about to be labelled 'apathetic music students' it is wonderful that any move, especially one from within the student body, should be made to acknowledge that there is a life beyond the practice room.

I will not attempt to criticise it for what it isn't — for it isn't a magazine. What it is for many students is the only source of uninvited advice since their first hectic and bewildering day here. As such the possible subject matter is limitless, so it needs no excuse for not being fully comprehensive.

The 'alternative' nature of the magazine is a point in its favour. Its appearance (typed and stapled) marks it firmly as being by students for students. It is also refreshingly chatty and informal with important and serious advice on medical care, family planning and theft juxtaposed with small witty cartoons. Despite being typewritten, there is a lot of space, giving clarity in the layout.

The information itself could be more tightly organised. 'Banks' are two pages away from 'Grants', and a section on 'Travel' interrupts the flow of College life (as always).

It is in this section that the highest density of omissions occurs. Petra itemises methods of transport and gives some useful pros and cons, but fails even to mention the use of car or motorcycle. There is a page devoted to an imposing copy of the tube map. At first sight it seems odd that there is no key to the lines, but there is an obvious reason for this. All but one of the lines have come out black.

The booklet is a preliminary to being at College, being a student, living away from home. For those reared in the breeding grounds of the Home Counties, a majority of these needs are probably being taken care of. They know which music shops to go to, and how to get about. What is more important, since the College has some influence on every aspect of musical life within the commuting distance of it, they have some insight into what College life is about, and thus more practical expectations of it than others whose sole familiarity has come from the prospectus.

These other students do not have this foundation on which to build their courses. Indeed, ignorance is so widespread in the north that many able instrumentalists are deterred from applying to the RCM as it is a common belief that one has to be a competent pianist. Those accepted have often used a great deal of initiative to get here.

The information of most use can be very basic indeed. The more fundamental the information, the sooner it can be assimilated and built upon. It is easy to discard what one doesn't need to know, but impossible to know beforehand what one needs. These must surely be the clichés of the modern age. Resources and time are scarce, but competition and specialization are rife.

The Alternative RCM Magazine is potentially a valuable part of an overall increase of communication, which will enable us to become more responsible and not less. It will be most effective if it consolidates its role as one of first reference, e.g. not a tube map, but 'Get an A—Z', and sections about how to find out about changing teachers, joining voluntary classes, taking part in amateur music-making — the advice one student might give to another. I think it should also be open enough to criticise things. Why shouldn't a student magazine report widespread opinions? It could lead to fruitful interaction between us and the administration.

Great changes are being planned on our behalf. The importance of the new canteen, bar and library facilities for example, cannot be underestimated in a college where until now the total social life has consisted of the bar and two societies.

Congratulations to all musicians who come out from their practice rooms to present a new repertoire of ideas that will please, educate, stimulate and inspire us.

ELIZABETH PRICE

MUSIC AND ITS SOCIAL MEANINGS by Christopher Ballantyne (Gordon and Breach \$29.75)

This volume belongs to a new series on musicology edited by F. Joseph Smith. It contains seven essays written between 1969 and 1981 on various subjects by Dr Christopher Ballantyne (University of Natal), six of which have appeared in other publications. Ballantyne's approach is established right at the Preface: he adopts the Marxist dialectic and attacks the 'obdurate hegemony of [the] bourgeois professional musical elite'. The articles are separate and they deal with Music and Society, Beethoven, Mozart, Ives, the Contemporary Scene, An Aesthetic of Experimental Music, and A Revaluation of Sibelius' Symphonies respectively.

Ballantyne advocates that music cannot be separated from its social context because

'social structures crystallize in musical structures; . . . in various ways and with varying degrees of critical awareness, the musical microcosm replicates the social macrocosm.'

Hence, Beethoven's sonata principle 'aims from the start at duality' which in turn is the reflection of Hegelian dialectics; Mozart's dramatic themes are conditioned by the socio-historic circumstances of his time and Ives's quotes are essentially the communication of an attitude which corresponds with the values of popular life in his America.

The two chapters on contemporary and experimental music rely heavily on references to modern (and contemporary) philosophers and writers, among them Adorno, Barthes, Benjamin, Brecht, Cage, Vertov and Valéry. According to Ballantyne's view, there are three types of contemporary music: elite music (e.g. Berio and Boulez), music to forget (e.g. light music played in shopping arcades), and popular music, and they have no point of contact with one another. The author places experimental music within the Marxist production process and throws an interesting light on the social implications of contemporary art in general.

The descriptive analyses of the seven symphonies of Sibelius are critical and concise. The problems that Sibelius faced in setting out to reconnect the symphony with the dialectic are brilliantly laid out and discussed. This article was finished in 1971 and makes its first appearance in this book.

It is always stimulating to be given a different perspective in musicological studies. As the topics in this book are unrelated to each other, the reader can take his time through the seven essays or even select the topics which appeal to him. One has to be critical, though, especially of doctrines and jargons. Whether the reader agrees or disagrees with Ballantine's propositions, credit should be given to such an interesting and thought-provoking project based on Marxist aesthetics.

JOANNA CHING-YUN LEE

DAVID B. GREENE. Mahler, Consciousness and Temporality (Gordon and Breach \$35.00)

With the increase in the number of trained musicologists flooding the publishing world with their observations and findings on practically every conceivable (and sometimes inconceivable) subject connected with music, many Americans have been exploring what may be described as the 'psychology of music'. Therefore it comes as no surprise, after reading the title of this book, to discover that David B. Greene is currently Professor of Philosophy and Religion and Chairman of the Humanities Faculty at Wabash College, Indiana.

In the preface Professor Greene explains that music analysis by itself has no vocabulary to deal with such ultimates as love, death, joy and sadness presented to us in Mahler's music. Therefore he has attempted to illuminate these visionary qualities by a comparison with the writings of twentieth century phenomenologists such as Husserl, Heidegger and Sartre. At once we are thrown into a world which to many musicians may be unfamiliar. (How many of you are already reaching for the dictionary to check the precise meaning of phenomenology?)

The introduction contains the theory of Professor Greene's thesis. He defines the terms Consciousness and Temporality and shows how they are inextricably linked. Our normal consciousness is utterly bound up with our remembrance of the past and our expectations of the future. We are conscious of living in a universe, and we explain all events in terms of mechanical cause-and-effect, or decisions made by the free will. This means that rare factors such as beauty and accidents confuse our normal consciousness, as they appear to be groundless. However, we have an aesthetic consciousness which is distinct from the consciousness of cause-and-effect or of free will, and from which they are both derived.

Professor Greene's thesis is, in simple terms, that eighteenth and nineteenth century music relies on the listener using the same kind of temporal awareness that operates in our daily lives. Since consciousness is so tightly linked to temporality, an examination of Mahler's temporal processes 'may help us to know how to assimilate his allusions to matters of the soul'.

The four chapters contain the practice of this theory, which is achieved by analyses of the 5th, 3rd, 8th and 9th symphonies. The analysis of the 5th symphony is so exhaustive that it occupies a third of the space of the entire book. The relationships between phrases and sub-phrases, sections and sub-sections are examined in minute detail, and interspersed among the analyses Professor Greene draws analogies between the temporal processes of the music and those employed by other artists such as Schnitzler, Klimt, Kraus, Heidegger and Sartre. At the end of each chapter, Professor Greene finds that the different temporal processes employed in each symphony indicate that a different kind of consciousness is implicit in each work.

What would Mahler have made of all this, one wonders? To judge the validity of Professor Greene's thesis one needs training not only in music but also in philosophy and phenomenology. Since the author indicates that the book is aimed at the general musical public, the question that needs rather to be asked is 'Does this book achieve the author's aim

of illuminating Mahler's vision?" As far as the reviewer is concerned, it did not. The book contains some interesting ideas, but statements such as 'the analyses will try to identify the assumptions about temporality which the music embodies and which the listener *must share* [reviewer's italics], at least provisionally, if it is to make sense' seem rather presumptuous. Unfortunately Professor Greene's interpretation of the music is often very subjective and is couched in highly coloured, florid prose. For example, with reference to the first movement of the 5th symphony: 'the hearse begins to move in bar 35, its black crepe absorbing all the light flashing from the fanfares'. The intent to make the technical analyses 'detailed if not wearisome' is not wholly achieved, and the syntax on many occasions seems unnecessarily obscure.

The book is clearly printed and well bound, but there are misspellings, a line omitted (p.13), and even on the back cover the biographical details of the author appear in the middle of the precis of contents — a careless mistake. The notes are included at the end of each chapter, but there is no bibliography provided, which seems a serious omission for any modern book pertaining to scholarship. Although no writer can escape subjectivity to some extent, it would seem that the main failing in this book lies in Professor Greene's subjective interpretation of an objective thesis. In the opinion of the reviewer there are two kinds of analytical books — those which change the reader's perception of the music, and those which leave him unaffected. This book belongs to the second category.

J. M. STEELE

THE KING'S SINGERS' MADRIGALS (Volume 1) (Faber Music Limited £2.95)

This volume contains 21 four-part madrigals from Spain, Germany, Italy, France and England, and with the second volume of five-part madrigals, demonstrates the repertoire covered in the recent BBC Television series 'The King's Singers' Madrigal History Tour'. All the pieces have also been recorded on a double record album. To have such a selection of all the European styles is most valuable.

The editing has been undertaken by Clifford Bartlett with great care and attention to detail. Essentially this is a performing edition with excellent notes on performance, translations and a guide to pronunciation, but he also gives full details of his editorial adjustments in a most concise editorial note: The collection combines well known works such as Lassus' *Matona, mia cara*, Passereau's *Il est bel et bon*, and Dowland's *Fine knacks for ladies*, with lesser known pieces. It is very good to have an explanation of the expression 'the Orient's pearls' in the Dowland.

One criticism of this splendid collection is that it has been set in rather small type, which could be difficult to read in performance. On the other hand, £2.95 is a small price to pay for 21 madrigals.

RICHARD LYNE

RICHARD BLACKFORD: *Sir Gawain and the Green Knight* (Opera in six sections; OUP vocal score £9.95).

Richard Blackford's first opera, *Sir Gawain and the Green Knight*, based on the Arthurian legend of that title, was written for the Oxfordshire village of Blewbury and first performed there in 1978. It demands mainly amateur resources: children take some of the major roles together with adults, and the orchestra, as well as ordinary wind, brass and strings, uses recorders, guitars and a selection of unusual percussion instruments. It is very much in the line of *Noye's Fludde*, and the composer shows his indebtedness to Britten, and also to Janáček, in many ways. The note prefacing the score reveals one such link: whilst the origin of the story lies in rites celebrating the return of Spring (represented by the Green Knight), Blackford considers it to be 'an odyssey — the journey from innocence to experience'. This kind of philosophical interpretation of the story is however confined to the preface — the music is concerned with other matters.

The main feature of the opera is its harmonic structure. Each episode has its own harmonic colour, and these produce an arc, the two ends of which are firmly rooted in ('cheerful') modal lines, and chords associated with them, and the zenith (or perhaps more accurately, the nadir) is marked by the twelve-note chords and microtonal sounds of the fifth scene, in the Green Chapel. Because of this broad canvas, harmony is not used to express any emotional or psychological detail, and this leads to a sense of stasis within each section. The true climax of the story, which occurs when Gawain returns to Camelot to face Arthur with his disgrace, thus goes almost unmarked. Shifts of tonal centre in this passage, and the fact that it is the only place in the work where there is a full ensemble, replace harmony as the means of stressing the moment.

One major result of this structural use of harmony is the importance that is given to melody in delineating character and emotion. Here a conflict arises for the composer between the demands of the drama and those of the performers: the music has to be easy enough to sing, as well as conveying as much character as possible. Each of the main characters has his or her own theme, which is used 'visiting-card'-fashion whenever they sing (though Guinevere has to share her husband's music throughout). This is one area in which Blackford reveals his interest in Janáček, even if the method here has to be somewhat toned down. The repetitive theme given to the Green Knight is particularly effective, with its interlocking tritones. Gawain is given the Coventry Carol ('the quintessence of our hero', says Blackford), and this theme appears at the crucial moments of the opera. Gawain sings it in the midst of the storm that follows his being expelled from the Court of Bertilak, which is reminiscent of Britten's use of 'Eternal Father, strong to save' at a similar moment in *Noye's Fludde*. It also forms the basis of the final scene and, rather curiously, the first few notes are used in Lady Bertilak's Gift Song (Section IV): this sets up a strange, confusing allusion — it is never made clear to what it refers.

In general, the rhythms used in the score are straightforward, occasionally to the point of banality. The $\frac{7}{8}$ chorus in section IV is the most complex passage for the singers, though variety is created by free rhythms for the orchestra in many places, including the oddly-marked *tempi indipendenti* fanfares which interrupt the Gift Song. The shifting metres of the Coventry Carol are not used to provide any kind of rhythmic cohesion through the score, which is somewhat surprising, given Blackford's meticulous structuring in other respects.

The orchestral colours are handled with skill and imagination: here the composer is clearly on familiar ground. He exploits some remarkable sonorities, such as the tuned wine glasses played off-stage (the notation, in the vocal score at least, is an octave lower than the sound), and the bamboo organ, both entirely appropriate in this context. He is perhaps less at home with the recorders and guitars, because the parts which they are given are neither easy nor very ambitious. Children would have difficulty in managing the stretch required by tenor and bass recorders, and the guitars are given chords of B flat and E flat in places. However, an opera is to be sung, and it is on the vocal writing that a work of this nature must stand or fall. The skill of a composer is most cruelly tested by writing for amateurs, and especially for children: the music must be easy enough to bring off well in performance, and yet engaging enough to sustain interest during a long rehearsal period. Blackford has been cautious, maybe, because the material does not pose too many problems in such areas as pitching, rhythm or ensemble for the singers; sometimes the parts are written rather higher than is comfortable for the soloists, and the tunes are not particularly memorable in themselves — both problems are the result only of lack of experience, no doubt.

Despite the reservations I have expressed, *Sir Gawain* would be a work to challenge any amateur body. The idea behind the opera is excellent, and its execution has resulted in music of great enterprise. Blackford has followed this piece with other dramatic works, the most ambitious of which to date is the opera commissioned by the RCM for its centenary, *Metamorphoses*. I believe *Sir Gawain* to be entirely characteristic of its composer, and the personality behind *Metamorphoses* and other equally successful works is clearly recognizable in this earlier operatic essay.

DAVID BRAY

ANTONY HOPKINS: *Nightlong* — Variations on a Welsh tune for piano (Banks Music Publications £1.50)

Everyone must know of Antony Hopkins from his books, broadcasts and lecture-recitals. Fewer people probably remember or even know that he is also a composer. This set of variations will perhaps remind some of us of that fact.

The title of the work, *Nightlong*, is a play on words: until one realizes that the more usual name of the Welsh tune that forms the basis of these variations is *All through the night*, the title seems inappropriately suggestive of the avant garde. This work is not that. No shades here of Paganini/Lutoslawski, let alone Peter Maxwell Davies! These variations are unashamedly rooted in the past.

The theme itself is heard first, harmonized freely — a dialogue between a single (baritone) 'voice' and a full answering 'chorus'. It ends on an added sixth harmony: only one of the variations is allowed to rest on a pure triad at the end, though the choice of an added sixth for four out of the seven movements implies an imperviousness to a certain brand of popular music. Six movements follow the statement of the theme, each with a well-defined character of its own. The derivation of each of them from the theme is obvious without being obtrusive.

The instrument is treated simply and effectively, demanding a rich sonority in the slow fourth variation, with its gentle ostinato and singing melody, and skittish light-heartedness in the succeeding *Alla capriccio*. The final movement (*Maestoso*) seems out of place: the parallel triads at the opening are unconvincing, and after a good climax the music peters out with a whimper, most disappointingly. The shift of tonal centre half-way through the work seems unusual, and this, coupled with the peculiarity of the last variation, suggests that the set might not have been finished. Six variations is after all not many, even for a minor opus.

This is an effective work, full of character, despite its lack of pretention, and would make a good concert item and teaching piece for a young pianist.

DAVID BRAY

BENJAMIN BRITTEN: Early Chamber Music (Dennis Wickens — oboe, John Constable — piano, the Gabrieli String Quartet with Kenneth Essex — viola. DKP 9020)

Since his death in 1976, and the indefatigable labours of Donald Mitchell and his colleagues, there has been an increasing interest in the works of Britten that preceded *Peter Grimes*. Of course there have been a number of pieces that have remained in the repertoire since they were written in the thirties and early forties, such as *Les Illuminations*, *A Boy was born* and the *Sinfonietta*. Mitchell however is gradually revealing to us that around these peaks there were not hillocks but substantial heights that were either forgotten or deliberately suppressed by the composer.

Though it was always known that Britten had an accomplished technique and fluent style very early on, here is aural proof. In the earliest work on the record — *Phantasy in F minor for String Quintet* (1932) — both characteristics are apparent. It is a sensuously evocative work that is saturated by its influences without losing its individuality. Echos of Ravel, Bartok and others pass by our ears without seeming to dominate the structure or aural imagination. If, as yet, the unmistakable Britten sound is not present, at least there are some significant aspects. The work was awarded the RCM Cobbett prize for 1932, but there is little aural evidence either that the work was written by an eighteen-year-old student, or that he was a British composer. The style is suavely accomplished and completely cosmopolitan. For this, apart from his natural genius, Britten constantly stressed his debt to Frank Bridge.

It was perhaps inevitable that the record should contain one well-known Britten work that has been recorded before — *Phantasy Quartet op. 2* — and its presence is welcome, for it enables the listener not only to provide a context for the work, but to compare it with its less known contemporaries. Here we can hear pre-echos of the later Britten, particularly in the sureness of orchestration, the achievement of the maximum effect with the minimum of means, and the virtuosic imagination. This is a much more 'public' work than the String Quintet, and sounds,

curiously, much more 'English' than cosmopolitan. The performance on the record captures the rhapsody in rich string playing without losing a sense of direction. Particularly well-balanced are the awkward accompanying figures that the strings play under the long oboe melody at the beginning of the work.

Other than the Phantasy Quartet, the oboe has two other pieces of differing sizes. The *Two Insect Pieces* (1935) are enigmatic miniatures that are not only deftly witty but display Britten's delight in neo-classical figuration. The *Temporal Variations* (1936) are undeservedly neglected. The narrative of these variations is typical of Britten, who was drawn less to the continuous unfolding mechanisms of sonata structure than to the more Baroque-operatic device of successive tableaux. Each variation encapsulates a mood, and in each mood there is development as though each contained its lighter side and its darker, more ironic, side. Perhaps only since Mahler have exuberant dances taken on a double meaning and enabled reminiscences of communal activity to accentuate the alienation of the onlooker. In this work the oboe postures rhetorically with the minimum of material, evoking a much wider range of worlds than the paucity of notes might initially suggest.

Also on the disc are two small pieces — *Alla Marcia* and *Three Divertimenti* (1933 and 1936) for string quartet that are fragments of later unfinished intentions. Indeed the *Alla Marcia* was used again in *Les Illuminations*.

Such a record on the shelves of the Clapham music-lover will give great pleasure as well as fill a gap. On the shelves of the Royal College of Music it should also be a reminder. However much we may like the past to be forgotten, it is quite clear that Britten was unhappy at the RCM as a student, and that the narrow outlook of teachers and others misunderstood his burgeoning genius and misguided him in his immediate career. It is with a certain irony that the College mentions his name with pride as perhaps our greatest alumnus. We cannot of course change the past, but listening to this record we may perhaps be wiser in future (who knows?). As we listen with the great benefit of hindsight to these beautifully accomplished works, which were written while Britten was a student and shortly after, let us ask ourselves, 'Whom have we diverted from Vienna today?'

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NEW LIBRARY RECORDS

The Wolfson Library has recently acquired three records from a new series from EMI. The company describes *Reflexe* as 'a new series of early music recordings based on the research of the '80s'.

Perhaps the most interesting so far is the recording of Machaut's *Messe de Notre Dame* performed by the Taverner Consort and Players directed by Andrew Parrott (Reflexe ASD 1435761). Machaut's setting of the Ordinary is placed in the context of the liturgy, and therefore the richness of the polyphony is offset by the unison plainsong of the propers, and can thus be judged in its true perspective. The singing is excellent, much care having been taken over the tuning to provide wide intervals at cadences. Much thought has also been given to the positioning of the various groups of performers in relation to the listener. It is as though we hear the performance from behind the high altar with the Celebrant, Deacon and Sub-deacon at the altar, the solo quartet singing the polyphony in the choir stalls, and the choir singing the plainsong further down the church. With the use of bells at the Sequence, a very convincing liturgical occasion is suggested. This is certainly the best recording of the work so far.

Hans-Martin Linde and the Linde Consort with Rosemarie Hofmann (soprano), Guy de Mey (tenor) and Gregory Reinhart (bass) give very pleasing accounts of J. S. Bach's *Peasant Cantata* and *Coffee Cantata* (Reflexe ASD 1467431). Written in 1742 as an act of homage to Carl

Heinrich von Dieskau on becoming Lord of the Manor, the *Peasant Cantata* is a light work using folk melodies and dance tunes with a general air of celebration and congratulation. The *Coffee Cantata* has more interest with its story line, and the soloists portray the characters well. It seems that a girl will do almost anything to get her cup of coffee! The singing and playing in both performances are most stylish and it is good to have such recordings of these lesser works of Bach available.

Temple Church, which provided such a fine setting for the Machaut recording, is also used by London Baroque for their recording of Purcell's *Fantasias* (Reflexe ASD 1436311) written in 1680 for viols. At this period it was not unusual for chamber music to be performed on a mixture of viols and violins, but there is no explanation of why London Baroque decided to use such a combination here. The playing is technically extremely good with sensitive articulation and beautiful ensemble, but we are shown rather a serious side of Purcell. If violins are to be used, surely they should be allowed a bit more fun. In spite of this, this is another very fine performance of a very important set of pieces.

Finally we turn to 'the first recording of the original version' of Bach's *Mass in B minor* (Nonesuch 79036-1 X). Joshua Rifkin, whose name is more usually linked with Scott Joplin than with Bach, has a theory that the Mass was designed to be performed by a quintet of voices and a chamber ensemble of one player per part. There are certainly some advantages in this method of performance, but on balance I feel that the minuses outweigh the pluses. Many of the choruses have a clarity of texture which is not possible with a large choir, and a chorus such as *Et resurrexit* has an agreeable bounce. However, the *Sanctus* loses its stature and becomes an airy jig. By using a chamber group of players we lose the contrast between solo violin and tutti violins in *Laudamus te* and I suspect that some 'knob twiddling' has been necessary to balance the trumpets in the full choruses. In general the vocal performances are much better than the instrumental; there is some untidy playing and the continuo player has a tendency to rush ahead in a number of the solo items. To sum up, this is an interesting experiment, but the monumental nature of the work is lost. It should, however, be compulsory listening for all — it makes us think and question our opinions.

RICHARD LYNE

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WOMAN'S SUFFRAGE

BY

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WITH A FOREWORD BY

THE EDITOR

THE

WOMAN